

# SPONSOR

magazine for Radio and TV advertisers

30 JUNE 1952

SP 10-49  
MIS. FRANCE 12220  
NATIONAL BFCADCA TIN  
JO ROCKEFELLER PLAZA  
NEW YORK 20 N.Y.

50c per copy • \$8 per year

## All It Took was a Hot Lick...



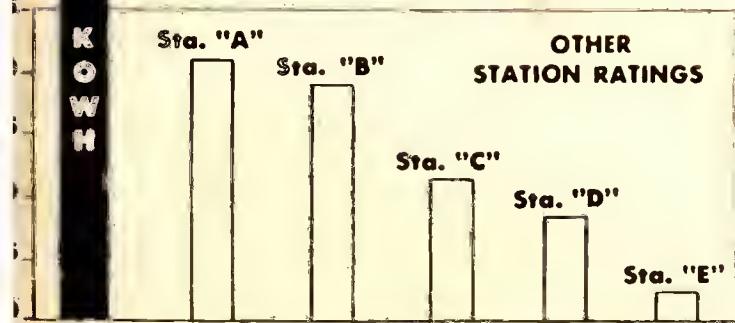
... And Joshua really "sent" Jericho—tumbling, that is.

KOWH swiped the page from history and tried it on the Omaha, Council Bluffs area. Darned if it didn't work! Popular music "hot choroms" . . . especially when served up to KOWH, garnished by program techniques that have placed KOWH first in the nation! For an idea of how many wolls are being penetrated by KOWH, glance at the below Hooper share-of-audience chart overaged for October, 1951-April, 1952, 8 A.M.-6 P.M., Monday through Saturday.

36.5%

● Largest total audience of any Omaha station, 8 A. M. to 6 P. M., Monday through Saturday! (Hooper, Oct., 1951 thru April, 1952.)

● Largest share of audience, in any individual time period, of any independent station in all America! (April, 1952.)



**Kowh**  
OMAHA

"America's Most Listened-to Radio Station"

Todd Storz, General Manager; Represented by The BOLLING CO.

How Falstaff put over  
a regional beer  
page 26

10 ways to put "sell"  
in a TV commercial  
page 28

THE NETWORK  
RATE CRISIES  
page 23

A SPONSOR roundup:  
Tea on the air  
page 30

Agency radio-TV  
directors I like best  
page 32

Local morning TV  
steps out  
page 36

Are spot radio costs  
up in past decade?

# 50,000 calls on grocers

made Sure

## "OPERATION GROCER"

is *Right*

*Right*

*Right*

*Right*

**in the way it combines**

powerful radio, grocer-group newspaper,  
and point-of-purchase activity!

**in the way it focuses all three**

of these at a specific time, in behalf of your  
product!

**in the way your product benefits**

from this concentrated advertising-mer-  
chandising plan, week after week after  
week.

There's a complete brochure waiting with your name on it the minute you call or wire (don't wait to write). A WLS salesman or a John Blair man is ready to explain how easily and economically *you* can profit from the advertising-merchandising plan that was *fully tested and proved* all through the summer of 1951 — the advertising-merchandising plan that is now ready... and *right* for your grocery-sold product. Call *today* about

### "OPERATION GROCER"

originated by the radio station that gave you **FEA-  
TURE FOODS**—*Dinner Bell Time*—**SCHOOL TIME**  
—and the one and only **NATIONAL BARN DANCE**—

1230 WEST WASHINGTON BOULEVARD

890 KILOCYCLES, 50,000 WATTS, ABC NETWORK REPRESENTED BY JOHN BLAIR & COMPANY

CHICAGO 7

The  
PRAIRIE  
FARMER  
STATION

**REPORT  
TO SPONSORS  
30 JUNE 1952**

**Doughnut, milk industries in \$500,000 campaign** Bakers of America, American Dairy Association and Doughnut Corp. of America have collectively appropriated \$500,000 for a joint advertising campaign this fall. Radio (spot and network) and spot TV will get sizeable chunk of budget. Copy will emphasize use of doughnuts with milk at mealtime and as snack.

-SR-

**Columbia Pictures moves into TV on big scale**

Columbia Pictures scouting around top figure in broadcasting or ad agency field—one acquainted with major advertisers—to head up sales management side of its TV film operations. Producer has deal with Ford for 39 half-hour series, and order by DuPont for "Cavalcade of America" series is reported in works. Top personnel inquiry plus increased tempo of pitches for business indicates Columbia going all out after network TV film production.

-SR-

**P&G's annual gross billings on NBC: \$7,326,000**

Renewal by Procter & Gamble of 6 across-the-board radio programs on NBC, effective 30 June, represents yearly gross billings of \$5,649,-332. With two other strips recently purchased included, NBC's gross billings from P&G figures \$7,326,000 annually.

-SR-

**Hemispheric TV link predicted**

J. B. Elliott, vice president in charge RCA Victor consumer products, speaking in Montreal, hailed advent TV broadcasting in that city this summer as precursor to link-up of United States, Canada, Mexico, Cuba, and South and Central America for exchange programs.

-SR-

**NBC backs TV commercial research**

Edward D. Madden, NBC vice president in charge of TV sales, told American Marketing Association, network is engaged in extensive research in cooperation with Schwerin to aid advertisers in improving their TV commercials. (SPONSOR explains Starch approach to same subject in this issue, page 28.) Madden also told group network is making its merchandising department available to NBC TV advertisers.

-SR-

**N.Y. TV film men ask city support in fight against Hollywood lure**

Spokesmen for New York film producers submit plan to New York City officials for combating threatened loss of TV film production to Hollywood. Potential loss was described as something around \$2,000,000 level by 1957. Plan calls for city's Department of Commerce to make survey immediately of possible sites in mid-town which might be added for second stage use by New York's 300 film producing companies on cooperative basis. Also contrive public relations programs to counter Hollywood propaganda aimed at luring away business.

-SR-

**CBS TV receivers given New York showing**

CBS-Columbia, Inc. introduced in Waldorf-Astoria, New York, showing three separate lines television receivers. New lines were described as "Studio", "Masterworks" and "Decorator" series, first being inexpensive, mass-volume entry.

## REPORT TO SPONSORS for 30 June 1952

**Florida Citrus sets budget for 1952-53** Florida Citrus Commission has okayed \$3,618,200 ad budget for 1952-53 season. Even though budget has earmarked but \$325,000 for TV and \$150,000 for radio, chances are this will be more than doubled by end of season. Previous budget made similar radio-TV allowance, but spot time billings plus other charges for 1951-52 added up to \$1,000,000.

-SR-

**CBS sets up TV Affiliates Advisory Board** CBS names 5 general managers of CBS-TV basic affiliates as interim committee preliminary to organization of TV Affiliates Advisory Board. Group consists of E. K. Jett, WMAR-TV, chairman; Philip G. Lasky, KPIX, San Francisco; Clyde W. Rembert, KRLD-TV, Dallas; James C. Hanrahan, WEWS, Cleveland, and Glenn Marshall, Jr., WMBR-TV, Jacksonville.

-SR-

**KVOO boosting day rates 16%** KVOO, Tulsa, is raising daytime rates by 16% and realigning nighttime rates with small boosts in some brackets effective 1 August. Station feels increase is due because of big jump in radio families and multiple radio homes as well as per capita increase in KVOO-area income. Other stations in various regions have similar plans but KVOO step is unique because Tulsa is TV market.

-SR-

**Craney urges important radio network shows be kept from TV** Ed Craney, of Pacific Northwest Broadcasters, charged in a letter addressed to CBS affiliates that one things tending to weaken network programing is tendency to switch show which has made good in radio to TV, destroying all exclusivity for AM medium. He urged affiliates to express thoughts to CBS in time for slated meeting in New York over network cuts (see story page 23).

-SR-

**Weaver, White in charge NBC twin networks** Failure of NBC to mention Charles R. Denny, executive vice president, in announcement new top echelon assignments added basis for report current in trade for months that Denny was resignation-bound. New command setup puts vice president Sylvester L. Weaver, Jr., in charge radio and TV networks, with Frank White, former MBS president, as vice president and general manager of both networks. White, considered one of top operators in the business, will apparently function as administrative chief on operations, reporting to Weaver on policy.

-SR-

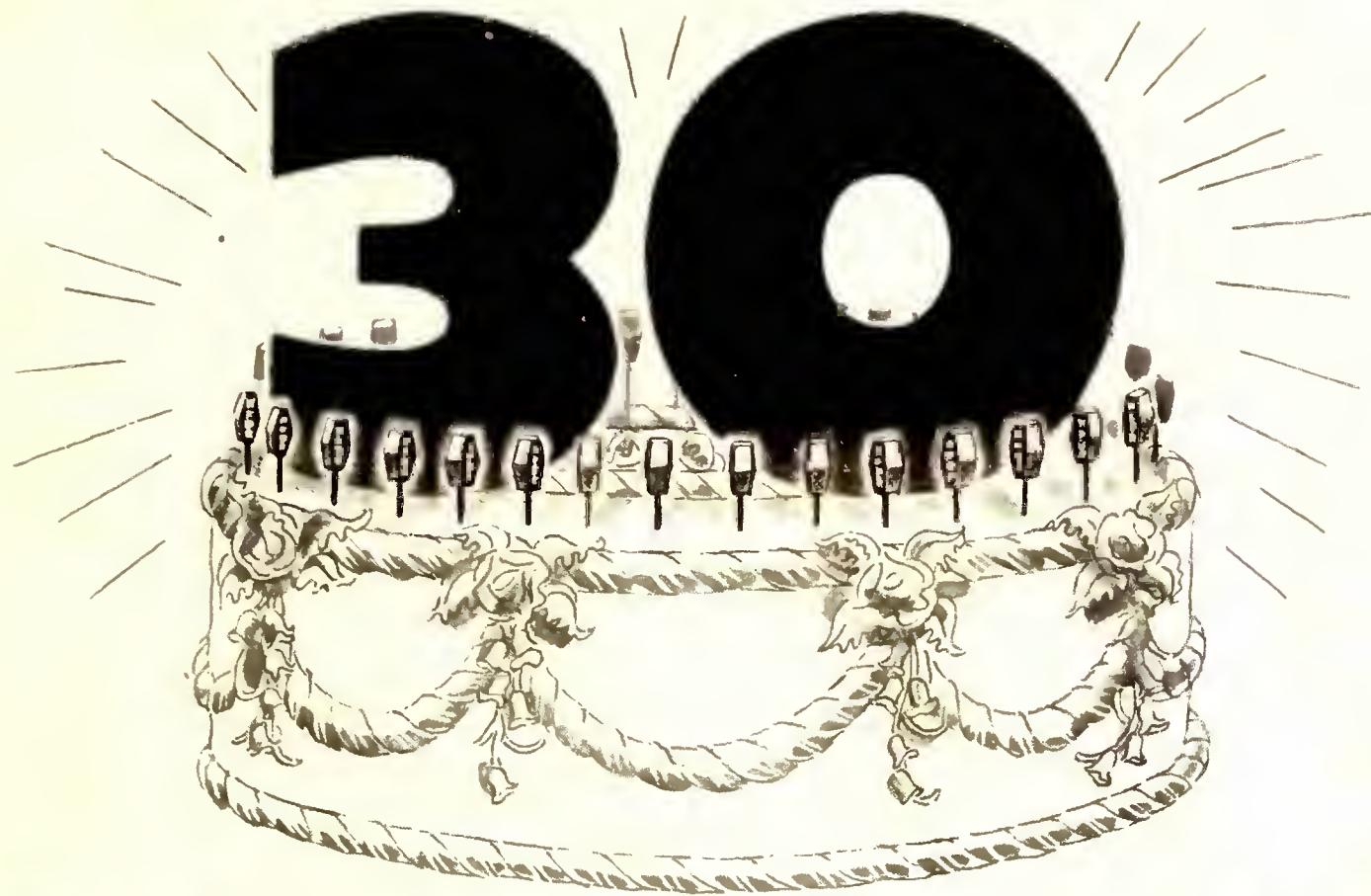
**Robert Sarnoff directs NBC TV film activities** Robert W. Sarnoff, NBC vice president, heads up network's newly created film division. Authority includes film syndications for which NBC has big expansion plans. Sarnoff will report to Frank White, newly appointed NBC general manager.

-SR-

**BAB contracts Nielsen Services** Broadcast Advertising Bureau has subscribed to Nielsen Radio Index, Coverage and Food-Drug Index Services. Move is designed to help promote wider and more effective use radio as advertising medium.

-SR-

**Emerson grants \$100,000 for educational TV fund** Emerson Radio offers \$100,000 as starter for fund to further educational TV. Under Emerson's proposed plan radio and TV manufacturers and other industries would set up \$5,000,000 fund "to launch educational TV on immediate practical and nationwide scale." Ford Foundation has been mulling similar project.



# Happy Birthday to Us!

Maryland's pioneer radio station is proud and happy to be among the early birds who celebrate 30 years in radio in 1952.

They've been good years, too. We've done a lot of trailblazing in our community. We originated the first live speech by a President of the United States, we introduced the mobile unit to Maryland, we originated the first regularly sponsored newscast in the whole country, and many, many more.

We intend to continue intelligent pioneering wherever possible. We believe that radio stations have learned much in the past and have much to learn in the future.

Here's a gentle reminder. If you're out to do a real selling job in the Baltimore market, just cut yourself a slice of



ABC BASIC NETWORK • 5000 WATTS IN BALTIMORE, MD. • REPRESENTED NATIONALLY BY JOHN BLAIR & COMPANY  
30 JUNE 1952

the **use** magazine for  
Radio and TV advertisers

# SPONSOR

30 June 1952 • Volume 6 Number 13

## ARTICLES

### **The network rate crisis**

CBS, patently heading for a nighttime rate slash, faces stiff opposition; impulsive NBC watching outcome as CBS affiliates meet net this week

23

### **How to put over a regional beer**

Adroit use of radio and TV has enabled Falstaff to compete against local and national brewers, sell enough beer in only 20 states to rank No. 8 nationally

26

### **10 ways to improve your TV commercial**

How Daniel Starch Associates analyzed the "sell" qualities of TV commercials, narrowed down specifics that make commercial sell regardless of its "likeability"

28

### **Tea on the air**

A SPONSOR roundup. With the exception of Lipton's, tea makers as individuals concentrate on spot campaigns. Tea Council will soon launch spot TV campaign

30

### **Agency radio-TV directors I like best**

What are the characteristics that make a good radio-TV director? SPONSOR got the answer from clients, account executives, talent agents, film men

32

### **Local morning TV steps out**

Picture story of WBAL-TV's Brent Gunts show—an example of low-budget, locally-produced daytime TV shows now being used by national and local sponsors

36

### **Are spot radio costs up—'51 vs. '51?**

NARTSR study shows spot radio a standout in comparison with other media rate-wise; despite dollar rise in spot rates, cost-per-1,000 is down

38

## COMING

### **FALL FACTS ISSUE NO. 6**

14 July

**Industry trends:** In concise question and answer form, SPONSOR itemizes latest developments in network and spot radio and TV of interest to admen

**Radio basics:** Current facts, figures, presented in a series of easily comprehensible charts, pictographs covering audience, costs, listening habits

**TV basics:** Counterpart of Radio Basics, given comparable data

**International basics:** A new Fall Facts feature, detailing never-before-available information about commercial radio and TV throughout the world

**TV map:** Shows all operating TV stations and connecting facilities in U. S. Reverse side contains city-by-city breakdown of channels, affiliations, set count

**Show listings:** Compilation of radio and TV programs available on network or local basis, giving source, price, audience appeal, description of show content

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# “KWKH coverage is excellent”

Says JOHN B. WILLIAMS  
IMPORTANT LOUISIANA FOOD BROKER

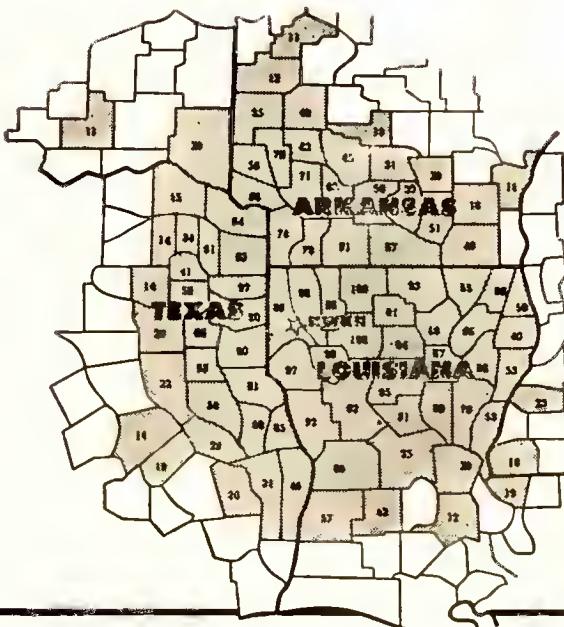
John B. Williams is owner of a very successful food brokerage house in the Louisiana-Arkansas-Texas area. Among the products his firm represents are Crustene, Snowdrift and Wesson Oil. Here's what Mr. Williams recently wrote us:

“We are very much pleased with the results of the programs that you carry for the people we represent. It is our opinion that the coverage we get with your station is excellent.

It is a pleasure to work with your people. We have found that your staff has been very anxious at all times to cooperate with us in order to get maximum results. With this team work, I am sure we will continue to get the returns expected.

(Signed) John B. Williams”

50,000 Watts • CBS Radio



**KWKH DAYTIME BMB MAP**  
Study No. 2—Spring 1949  
KWKH's daytime BMB circulation is 303,230 families, daytime, in 87 Louisiana, Arkansas and Texas counties. 227,701 or 75.0% of these families are "average daily listeners". (Nighttime BMB Map shows 268,590 families in 112 Louisiana, Arkansas, Texas, New Mexico, Mississippi and Oklahoma counties.)

# KWKH

A Shreveport Times Station

**SHREVEPORT** • The Branham Company  
Representatives  
**LOUISIANA**  
**Arkansas**

Henry Clay, General Manager

More  
Sales

*that's what  
you like about  
the South's*

## BATON ROUGE

To be specific, here's the data as compiled by the Research Dept. of SRDS for the *city* alone (just a fraction of the WJBO market):

Total Retail Sales (1951)	\$139,801,000
Food Store Sales	26,200,000
General Merchandise Sales	23,271,000
Apparel Store Sales	11,114,000
Home Furnishings Sales	9,747,000
Auto Store Sales	25,232,000
Filling Station Sales	8,327,000
Bldg. Material/Hardware Sales	9,527,000
Eat/Drink Sales	9,980,000
Drug Store Sales	6,160,000

Get on the powerhouse station in booming Baton Rouge—and do some sales-building of your own!



AFFILIATED WITH THE STATE-TIMES AND MORNING ADVOCATE

FURTHER DATA FROM OUR NATIONAL REPRESENTATIVES

GEORGE P. HOLLINGBERY CO.

# Men, Money and Motives

by

**Robert J. Landry**

### **Pains in the pay-off**

It is part of the etiquette of advertising agencies that one is seldom fired. Instead one resigns. True, one may not know until the very moment that one is going to do so. It may come with startling suddenness between luncheon and cocktails. Whether departure is on the wings of the current voucher or at a later but not too late date, there is a sad ritual involved. All agencies know it well. It is often symbolized by the making of a neat package of brown wrapping paper and stout twine, courtesy of the shipping room. In the package are one's private files, one's scrapbook, perhaps some framed family photographs, the parchment scroll one got for writing that stopper for bee's wax. Finally the package contains the onyx desk-clock-and-fountain-pen set, a gift from a well known time broker.

\* \* \*

The axe is always associated with regret and embarrassment. The victim dislikes it most of all, but so do the men who own and run agencies. The axe does nothing, but nothing, for the morale of those who remain. Also it dramatizes that job security goes hand in hand with account security. This, in turn, reminds owners and partners and account executives that the agency business while frequently a very rewarding and satisfying business is often an extremely hazardous enterprise. It gets more so all the time. In the heyday of Albert Lasker of Lord & Thomas fame agency principals could count on a 6 to 9% ratio of profit-in-the-bank based on total commissions. Under these circumstances, it was possible for agency owners to pile it up and stash it away. But nowadays the picture is painted from a sombre palette. Lou Brockway of Young & Rubicam has put the probable profit ratio currently at 9/10ths of 1%.

\* \* \*

Bear this in mind. It helps explain the recent series of agency mergers, and rumors of more mergers to come. It helps explain the more-conspicuous-than-usual wave of staff "retrenchments" along Manhattan's Ad Row and the worried preoccupation with overhead. Two agencies over 25 years old, Federal and Pedlar & Ryan, have simply thrown in their chips.

\* \* \*

Agencies are in a box. Costs of doing business, the strictly non-billable items, are way up. Telephone calls, a formidable factor in agency finance, have doubled in cost. Switchboard girls who used to get \$50 now get \$85. Messenger boys, also a big column in the treasurer's report, rate \$44 a week in Manhattan. If an adman goes on the road to solicit, rather than service, business yesteryear's \$6 hotel room is now \$13, and so on.

\* \* \*

Any dream of getting the 15% commission system opened up remains just that—a dream. Cutthroat competition for accounts works the other way. This same competition induces agency

(Please turn to page 60)

Here's how to  
**DOUBLE** your impact in the  
Detroit Market



ASK YOUR HOLLINGBERY MAN FOR  
A MARKET MAGIC BROCHURE. IT  
CONTAINS ALL THE DETAILS.

FIRST IN DETROIT

Owned and Operated by THE DETROIT NEWS

National Representatives: THE GEORGE P. HOLLINGBERY COMPANY

Associate Television Station WWJ-TV

AM-FM  
**WWJ**

Basic NBC Affiliate

AM—950 KILOCYCLES—5000 WATTS

FM—CHANNEL 246—92.1 MEGACYCLES

# Here is John Blair's newest

The view at the right, taken from the top of Red Mountain, is Birmingham—America's 27th market\*. Yes, Birmingham in rich, responsive Jefferson County (population 572,100; retail sales \$508,896,000 for 1951)

is not only one of our great markets, but also one of the fastest-growing.

Station WSGN dominates Birmingham just the way its tower dominates this photo.

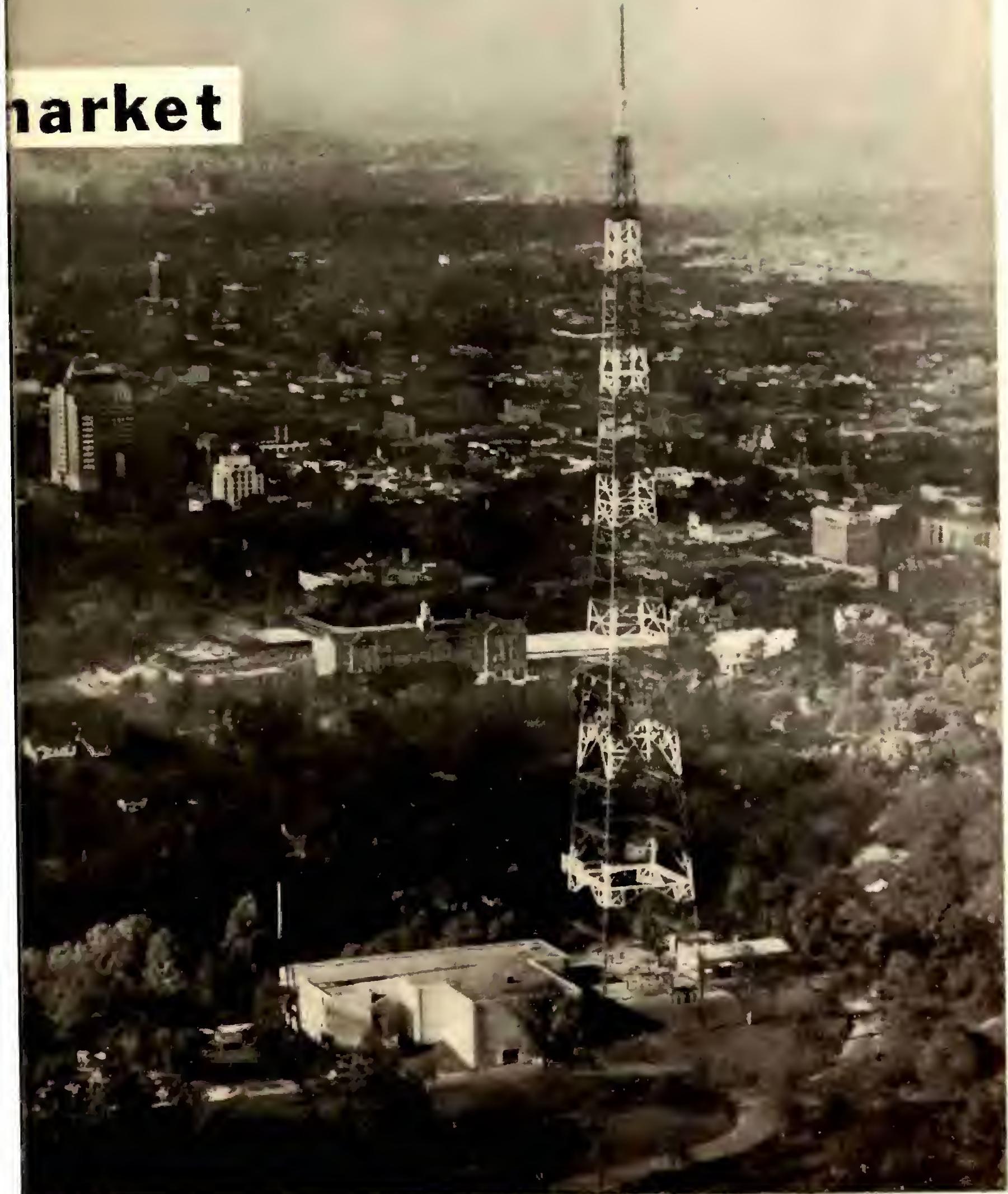
(Affiliated with the Birmingham News, WSGN operates on 5,000 watts day, 1,000 watts

night, on 610 KC.) The responsiveness of its audience has left no doubt in the minds of both national and local advertisers that the profitable way to sell Birmingham is via WSGN.

\*John Blair now represents top stations in 21 of America's 30 largest markets.



market



1,000,000

?

yes!

1,000,000

letters in  
ONE month!

This figure isn't fantasy—it's fact! In May of this year—one single month—CKAC's "Casino de la Chanson" pulled in 1,060,000 replies, almost all containing proof of purchase. This fabulous quiz show has worked wonders since it hit the airwaves—it can work wonders for your product, too. Ask us for details.

CBS Outlet in Montreal  
Key Station of the  
TRANS-QUEBEC radio group

**CKAC**  
MONTREAL  
730 on the dial • 10 kilowatts  
Representatives:  
Adam J. Young Jr. - New York, Chicago  
Omer Renaud & Co.—Toronto

## 510 Madison



### LOCAL RADIO

The accompanying picture represents somewhat of a traditional drama in radio advertising on KTUL and I believe it is worthy of recognition in SPONSOR.

The little ceremony pictured above has become almost a tradition between R. P. (Bud) Akin, senior account executive of KTUL, Tulsa, and clothier Henry Holmes, president of H. G. Holmes and Sons, the station's oldest continuous advertiser. Mr. Holmes, left, is signing—for the 19th consecutive year—a KTUL advertising contract, as Mr. Akin witnesses the oft-repeated procedure with obvious satisfaction. Mr. Holmes was one of Mr. Akin's first clients as a KTUL time salesman and has been a KTUL advertiser since the station went on the air. H. G. Holmes & Sons has sponsored the 4:00 p.m. *News at Home* on KTUL for 12 years.

Radio needs this kind of testimonial to confidence in radio advertising.

GEORGE KETCHAM, Prom. Mgr.  
KTUL and KTUL-FM, Tulsa

• A 19-year record for renewal is hard to beat. Know of any other time salesmen who've been signing the same man for that length of time?

### GASOLINE WAR

I was glad to read in your fine publication's June 2nd issue the article on "Radio's Gasoline War."

This is a most timely observation on a matter which can, if continued indefinitely, only lead to a chaotic condition resulting in irreparable damage to a great advertising medium. Despite the advent of television, the radio medium has when given the opportunity

been able to demonstrate most effectively to advertisers and their advertising agents its ability to move a maximum volume of merchandise at low cost.

On a legitimately established rate, radio still offers the cheapest circulation of any media and I think it behooves all those involved to see that this opinion is not only maintained but nourished by reestablishing confidence in the value of the medium through eliminating practices which if continued unabated will retard the growth of a great medium—radio advertising.

STAN BAILEY, v.p.  
Burn-Smith Company, Inc.  
New York

Congratulations on the splendid article in your June 2nd issue, entitled "Radio's Gasoline War: NOBODY WANTS IT." You know without further comment how we feel about this situation, and it's good to see it put out on the table and discussed freely in this article.

A long time ago, WJR decided that it would have only one rate. We feel that it is a fair rate and that's it! It's awfully gratifying and good for the soul to be able to offer any advertiser or prospect a complete look at our books, which are open for examination at any time. It lets you sleep nights with a clear conscience and, at the same time, we are still doing business at the same old stand.

ELMER O. WAYNE,  
Sales Mgr., WJR  
Detroit

### ABOUT ACCOUNT EXECS

May we have your permission to reprint the illustration and boxed text on page 31 of your May 5 issue? This will be circulated in our monthly house organ, *The Networker*, which goes to the 31 members of this organization.

Credit will, of course, be given to your publication.

FRANK G. JAPHA  
National Advertising Agency  
Network, St. Louis

• SPONSOR was especially interested in learning why ad managers like some account executives, dislike others. We're happy to share our findings with NAAN's *Networker*.

(Please turn to page 66)

SPONSOR



Interviewers found that Whitley County families listen to WOWO almost twice as much as to all other stations combined

## Newspaper Survey Develops Startling Lesson in Midwest Time-Buying

COLUMBIA CITY, IND.—A market survey of Whitley County, Ind., recently completed by the Columbia City Post, indicates that Whitley County families listen to WOWO *6 times* more frequently than to its nearest competitor.. and almost twice as often as to all other stations combined.

Since Whitley County lies within shopping range of Fort Wayne, it was expected that Station WOWO would figure prominently in replies to the question "What stations do you listen to most?" But the preferences expressed in the survey were even

more one-sided than had been anticipated.

Listed in the survey were 2,232 families with radios and only 40 without (better than 98% ownership).

This typical survey of a typical county underscores the fact that WOWO is simply indispensable in reaching the rich tri-state area centering in Fort Wayne. A powerful signal and popular programs.. aided by continuing promotion packed with local color.. keep thousands and thousands of sets tuned to the WOWO wavelength, from the early-morning Farm Show till post-

midnight sign-off. Availabilities are limited, but WOWO or Free & Peters will do their best to help you get the schedule you want.

### Fire Prevention Award Again Won by WOWO

For outstanding public service in Fire Prevention, the National Board of Fire Underwriters has again named WOWO the winner of its Gold Medal award. This makes a total of two gold medals and two honor citations presented to WOWO by the NBFU since 1945.

"Five Alarm Follies," a puppet performance presented in schools throughout the Fort Wayne area, spearheaded WOWO's 1952 fire prevention activity.

# WOWO

FORT WAYNE NBC AFFILIATE

WESTINGHOUSE RADIO STATIONS Inc  
KYW • KDKA • KEX • WBZ • WBZA • WOWO • WBZ-TV



National Representatives, Free & Peters, except for WBZ-TV; for WBZ-TV NBC Spot Sales

NORTH CAROLINA IS THE SOUTH'S NUMBER ONE STATE

north  
carolina's

*Number*

1

North Carolina rates more firsts  
in recognized market surveys than  
any other Southern state. More  
North Carolinians, according to  
BMB study, listen to WPTF than  
to any other station.

*Salesman*

**WPTF**

50,000 WATTS • 680 KC.

NBC AFFILIATE FOR RALEIGH-DURHAM & EASTERN NORTH CAROLINA



**FREE & PETERS, NATIONAL REPRESENTATIVE**

R. H. MASON, GENERAL MANAGER

GUS YOUNGSTEADT, SALES MANAGER

# New and renew

## 1. New on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start duration
American Chicle Co	SSCB	CBS 193	People Are Funny; T 8-8:30 pm; 20 May; 13 wks
American Chicle Co	SSCB	CBS 193	Mr. Keen, Tracer of Lost Persons; Th 9:30-10 pm; 20 May 13 wks
American Tobacco Co	BBDO	CBS 193	FBI in Peace and War; Th 8:30-9 pm; 12 Jun; 14 wks
General Motors Corp (Frigidaire div)	Foote, Cone & Belding	CBS 193	Arthur Godfrey Time; alt days on alt wks T, Th-T, Th, F 10-10:15 am; 10 Jun; 8 wks
Holland Furnace Co	Roche, Williams & Cleary	CBS 147	King Arthur Godfrey & His Round Table; Sun 5-5:30 pm; 13 Jul; 13 wks
Motorola Inc	Aubrey, Finlay, Marley & Hodgson	MBS 500	True Detective Mysteries; alt Sun 5:30-6 pm; 13 Jul; 26 wks
Motor Products Corp (Deepfreeze appliance div)	Roche, Williams & Cleary	MBS 534	Gabriel Heatter; Th 7:30-45 pm; 26 Jun; 52 wks
Pabst Sales Co	Warwick & Legler	NBC 107	Bob & Ray; F 8:30-45 pm; 27 Jun; 8 wks
Pabst Sales Co	Warwick & Legler	NBC 107	Night Beat; Th 10-10:30 pm; 3 Jul; 8 wks
Pearson Pharmacal Co	Harry B. Cohen	CBS 192	Inner Sanctum; Sun 9:30-10 pm; 22 Jun; 13 wks
Rexall Drug Co	BBDO	CBS 189	Doris Day Show; Sun 7:30-8 pm; 1 Jun; 13 wks
Sonotone Corp	Kudner	CBS 186	Arthur Godfrey; M, W, alt F 10-10:15 am; 16 Jun; 6 wks
Toni Co	Tatham-Laird	ABC 320	Break the Bank; T, Th 11:30-12 noon; 1 Jul; 52 wks
Toni Co	Tatham-Laird	CBS 190	It Happens Every Day; M-F 4-4:05 pm; 16 Jun; 46 wks
Union Oil Co of California	Foote, Cone & Belding	ABC 319	Royal Triton Baseball Roundup; M-F 5:55-6 pm; 26 May; 13 wks
Vitamin Corp of America	Duane Jones	MBS 300	Gabriel Heatter; M-F 8:55-9 a.m.; 30 Jun; 52 wks
William Wrigley Jr Co	Arthur Meyerhoff	CBS 186	Romance; M 9-9:30 pm; 29 Jun; 6 wks
William Wrigley Jr Co	Arthur Meyerhoff	CBS 186	Johnny Dollar; W 9-9:30 pm; 29 Jun; 6 wks
William Wrigley Jr Co	Arthur Meyerhoff	CBS 186	Mr. Chameleon; Th 9-9:30 pm; 29 Jun; 6 wks
William Wrigley Jr Co	Arthur Meyerhoff	CBS 186	Meet Millie; Sun 9-9:30 pm; 29 Jun; 6 wks



## 2. Renewed on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start duration
Campbell Soup Co	Ward Wheelock	NBC 144	Double or Nothing; M-F 10:30-11 am; 23 Jun; 52 wks
Colgate-Palmolive-Peet Co	Sherman & Marquette	CBS 186	Mr. & Mrs. North; T 8:30-9 pm; 1 Jul; 52 wks
General Foods Corp	Foote, Cone & Belding	CBS 75	Tarzan; Sat 8:30-9 pm; 5 Jul; 52 wks
General Foods Corp	Young & Rubicam	CBS 157	Gangbusters; Sat 9-9:25 pm 5 Jul; 42 wks
General Foods Corp	Young & Rubicam	CBS 155	Sanka Salutes; Sat 9:25-30 pm; 5 Jul; 42 wks
General Mills Inc	Knox Reeves	ABC 213	Whispering Streets; M-F 10:25-45 am; 2 Jun; 52 wks
General Mills Inc	Dancer-Fitzgerald-Sample	ABC 145	The Lone Ranger; M, W, F 7:30-8 pm; 30 May; 52 wks
General Mills Inc	Knox Reeves	ABC 165	Silver Eagle; T, Th 7:30-8 pm; 3 Jun; 52 wks
Hall Brothers Inc	Foote, Cone & Belding	CBS 193	Hallmark Playhouse; Sun 9-9:30 pm; 7 Sep 52 wks
Procter & Gamble Co	Biow	NBC 151	Welcome Travelers; M-F 10-10:30 am; 30 Jun; 52 wks
Procter & Gamble Co	Benton & Bowles	NBC 166	Life Can Be Beautiful; M-F 3-3:15 pm; 30 Jun; 52 wks
Procter & Gamble Co	Compton	NBC 161	Road of Life; M-F 3:15-30 pm; 30 Jun; 52 wks
Procter & Gamble Co	Pedlar & Ryan	NBC 165	Pepper Young's Family; M-F 3:30-45 pm; 30 Jun; 52 wks
Procter & Gamble Co	Compton	NBC 162	Right to Happiness; M-F 3:45-4 pm; 30 Jun; 52 wks
Procter & Gamble Co	Dancer-Fitzgerald-Sample	NBC 149	Backstage Wife; M-F 4-4:15 pm; 30 Jun; 52 wks
Sterling Drug Inc	Dancer-Fitzgerald-Sample	ABC 225	My True Story; M-F 10-10:25 am; 7 Jul; 52 wks
U. S. Tobacco Co	Kudner	NBC 183	Martin Kane; Sun 4:30-5 pm; 29 Jun; 52 wks



## 3. New National Spot Radio Business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKET	CAMPAIGN, start, duration
Lever Brothers Co	Breeze	BBDO (N.Y.)	28 mkts; Atlanta, Boston, Denver, Houston, New Orleans	Anncmts; 10 Jul; 13 wks

Numbers after names refer to New and Renew category

J. Glen Taylor (4)  
L. E. Rochester (5)  
Dick Dorrance (4)  
Don Roberts (4)  
Francis X. Zuzulo (4)

In next issue: New and Renewed on Television (Network and Spot); Station Representation Changes; Advertising Agency Personnel Changes

## 4.

## National Broadcast Sales Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
Alfred E. Anscombe A. Wayne Baker	WKBW, Buffalo, sls prom mgr Hill Air Force Base, Ogden, civilian chief pub rel office eight-state Ogden air material area	Same, local sls mgr KSL, Salt Lake City, prom mgr
Norman Cash George Comte Dick Dawson Dick Dorrance	WLW, Cinc., asst sls mgr WTMJ, Milwaukee, asst to mgr DuMont, N.Y., acct exec MBS, N.Y., dir pub rel, press information	Same, gen sls mgr WTMJ, WTMJ-TV, Milwaukee, stns mgr Paul H. Raymer, N.Y., acct exec Dorrance and Co., N.Y., pres (offices at 32 East 39th Street)
Charles A. Hammarstrom Fred Herendeen L. W. Herzog	Katz, N.Y., acct exec George Hartman, Chi., acct exec WTMJ, Milwaukee, asst gen mgr	Keystone Broadcasting System, N.Y., acct exec WCFL, Chi., pub rel dir WTMJ, WTMJ-TV, Milwaukee, research, development coordinator
Peter B. James Lon King Richard M. Klaus William A. J. Lauten Martin McGeehan Edwin Metcalfe Joseph Miller Don Roberts Richard Rothlin Ray Stone Peter Storer Knox Taussig Jr J. Glen Taylor	Weed & Co., N.Y., mgr tv dept Free & Peters, S. F., tv sls WERE, Cleve., asst sls mgr NBC, N.Y., trade news editor LBS, Chi., midwest mgr KTTV, L. A., asst to pres RCA Victor, N.Y., film in recording div SSCB, N.Y., new business vp KRON-TV, S.F., tv sls CBS-TV, N.Y., asst mgr net sls svc dept WJBA, Detroit, pub svc dir KMOX, St. L., acct exec General Tire & Rubber Co., Wash., dir govt operations Dickson & Wiebe, Chi., partner	Weed Television, N.Y., dir (501 Madison Ave.) Same, Detroit, head tv sls Same, gen mgr Same, radio mgr press dept WCFL, Chi., sls mgr, White Sox net mgr KECA-TV, L. A., sls svc mgr Weed Television, N.Y., acct exec (501 Madison Ave.) ABC, Chi., dir radio net, central div Free & Peters, S. F., tv sls Weed Television, N.Y., acct exec (501 Madison Ave.) Same, mgr sls prom, merchandising dept Thomas S. Lee Enterprises Inc., N.Y., vp
Edward Wiebe Russell G. Winnie Francis X. Zuzulo	WTMJ, WTMJ-TV, Milwaukee, stns mgr MBS, N.Y., mgr press information	WCFL, Chi., sls prom mgr WTMJ, Milwaukee, asst gen mgr Same, dir press information

## 5.

## Sponsor Personnel Changes

STATION	FORMER AFFILIATION	NEW AFFILIATION
James A. Barnett Albert Behrens	Lever Brothers Co., N.Y., adv, prom vp Elizabeth Arden, N.Y., coordinator of adv, display and pub	Same, consumer relations vp, member board dir Charles Antell Inc., Balto., coordinator of adv, display and pub
Howard Bloomquist J. L. Dampier J. Harvey Howells G. Walter LaBorie	Lever Brothers Co., N.Y., adv brand mgr Lever Brothers Co., N.Y., sls vp Lever Brothers Co., N.Y., adv mgr (Jelke div) Lever Brothers Co., N.Y., gen prom mgr (Lever div)	Same, gen mgr prom div Same, marketing vp (Lever div) Same, adv mgr (Lever div) Same, sls mgr
Wilmore H. Miller Lynn E. Rochester Richard W. Snyder George Weissman	Gillette Co., Chi. (Toni div) Kellogg Co., Toronto, adv vp Eversharp Inc., N.Y., mgr syndicate store sls Benjamin Sonnenberg, N.Y., acct exec	Same, vp Same, also co dir Same, sls mgr (Shaving Instrument div) Philip Morris & Co., N.Y., asst to pres

## 6.

## New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
Aronda Chemical Co Inc, N.Y. Cock 'n Bull Products, L. A. Cooperative G.L.F. Marketing Service, Inc, Ithaca Copper Brite Inc, L. A. Gillette Co (Toni div), Chi. Grocery Products Co, Nashville Ideal Film Corp, N.Y. June Dairy Products Co Inc, N.Y. Kerr Chickeries Co, Frenchtown, N. J. Lurr Products Corp, N.Y. Motorola Inc, Chi. Nu-Age Products Inc, Beverly Hills Redfern Sausage Co, Atlanta Sanson Hosiery Mills Inc, N.Y. State of Alabama, Montgomery	Chemical deodorant Ginger Beer soft drink Big Red dog food Copper Brite liquid cleaner polish Prom home permanent Darimix dry milk Roll film manufacturers Dairy products Baby chicks Lurr insecticide Radio-tv electronics firm Nu-Age atomic smoke-ting gun Sausage Stocking manufacturers Bureau of publicity and information	Admiral, N.Y. Leonard Shane, L. A. Fellows, Syracuse Ben Sackheim, N.Y. Weiss & Geller, Chi. Noble-Dury & Associates, Nashville Rand, N.Y. Weiss & Geller, N.Y. Sydney R. Nemarow, Vineland, N. J. Rand, N.Y. Ruthrauff & Ryan, N.Y. Vick Knight, L. A. Richardson & Sanders, Atlanta Ben Sackheim, N.Y. Parker, Luckie & Associates, Birmingham Jack Knabb, Rocnester (eff 1 Jul) Charles L. Rumill, Rochester (eff 1 Jul) Young & Rubicam, N.Y.
WHAM, Rochester, N.Y. WHAM-TV, Rochester, N.Y.	Radio station Television station	
Zenith Radio Corp, Chi.	Television-radio products	

Numbers after names refer to New and Renew category

C. Hammarstrom (4)  
W. H. Miller (5)  
Norman Cash (4)  
Geo. Weissman (5)  
Dick Dawson (4)

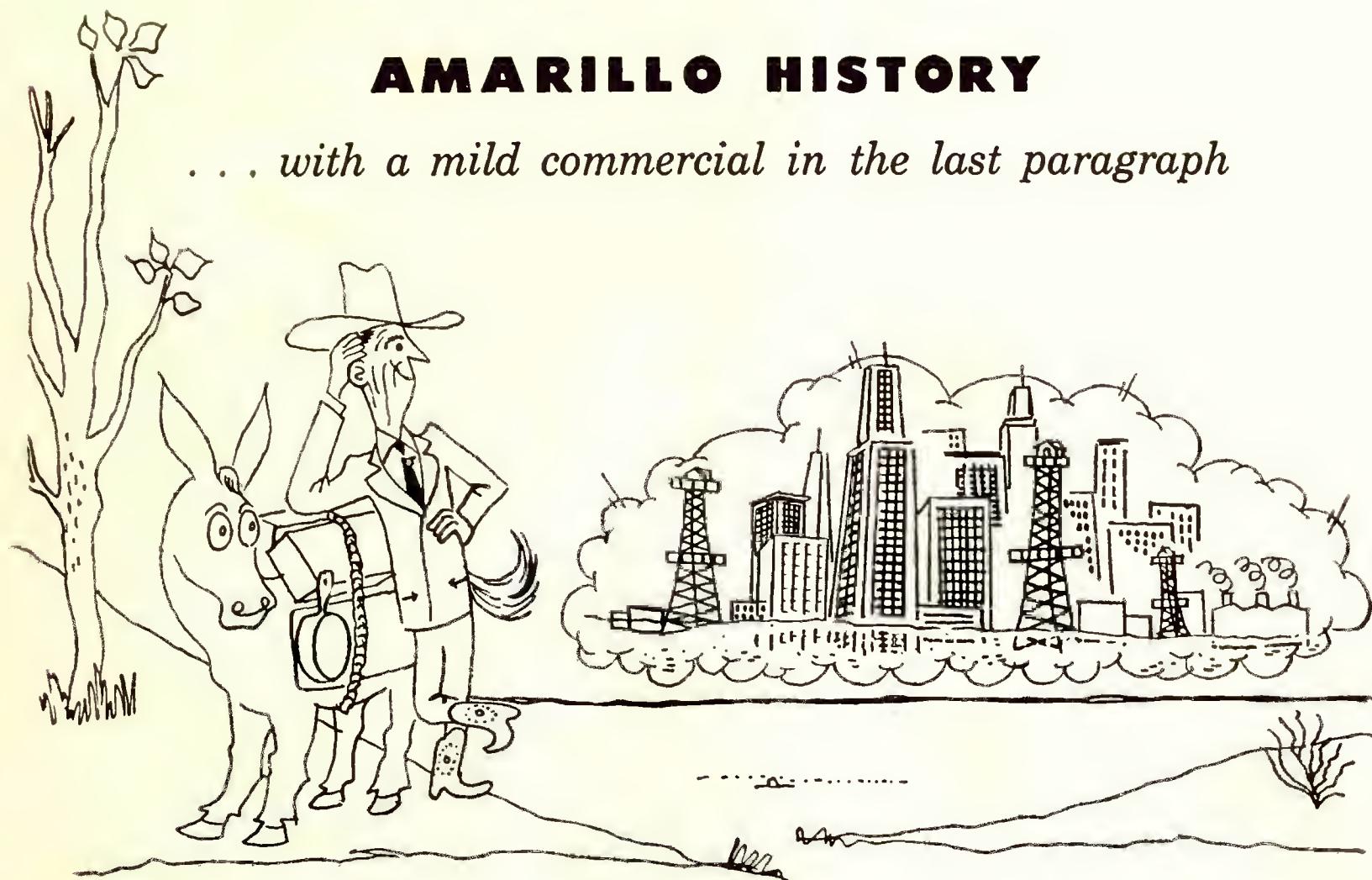
Peter B. James (4)  
W. A. J. Lauten (4)  
Albert Behrens (5)  
J. L. Dampier (5)  
J. A. Barnett (5)



SPONSOR

## AMARILLO HISTORY

... with a mild commercial in the last paragraph



AMARILLO has a short past. It was born with a cocklebur under its civic tail back in 1887, during the days when a branding iron was a sacred instrument and the first railroad was coming through. The way one story goes, a man name of Sanborn offered the cowboys of the LX Ranch a town lot apiece if they'd vote for his town (then known as Oneida) in a contest which developed over the location of the county seat. Since the LX hands constituted a legal, or shooting, majority, justice triumphed. "Amarillo" derived from the yellow flowers that, along with cattle, decorated the surrounding prairie.

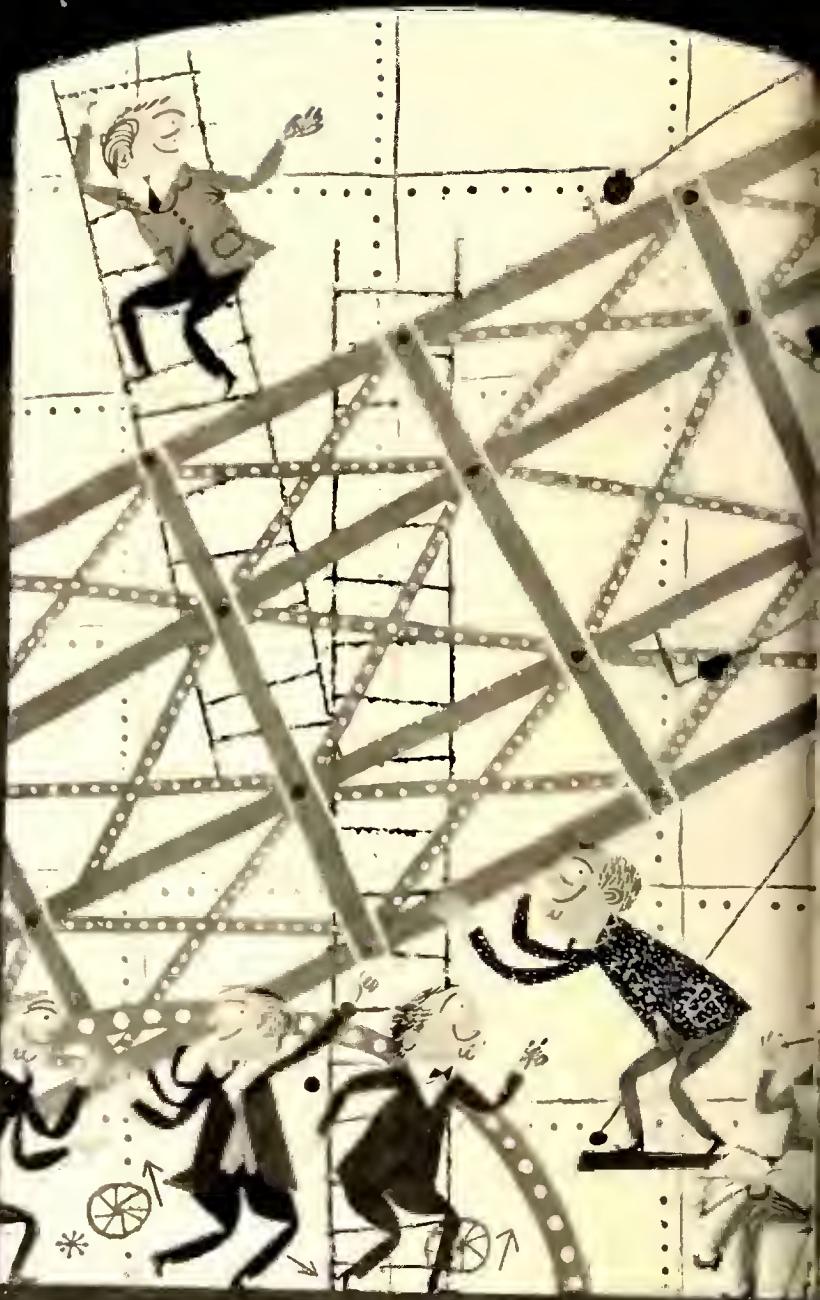
Highly productive Texas soil caused agriculture to flourish. Early farmers raised giant-size vegetables. Wheat liked the Panhandle. Cotton was planted after the accidental discovery that cottonseeds, in which an early shipment of eggs was packed, would grow. Highways and railroads

crossed at Amarillo. Oil, natural gas and helium were discovered. Airlines came zooming in.

Wholesale and shopping center for an 83-county, 2-million-person area, Amarillo is close to the stuff an advertiser looks for when he wants business. KGNC, which completed its 30th year of broadcasting last month, is almost half as old as Amarillo. The only NBC station in a diamond pointed by Denver, Albuquerque, Dallas, and Oklahoma City, KGNC offers its listeners regional and national programming on its 10,000 watt signal . . . and its advertisers the chance to meet Panhandle hospitality and loyalty.



710 KC • 10,000 WATTS • REPRESENTED NATIONALLY BY THE O. L. TAYLOR COMPANY



POILU RUM



# Scope!

On the Pacific Coast, sales areas are vast... statistics astronomical. And the population (15,302,000) scattered over the area like stars over the sky. You need a medium of unusual scope and power to cover it all. You need *radio*!

*Radio—and only radio—sells all of the Coast at one time.* Most of your West Coast customers live and shop in the broad coastal and valley area. Many, too, live in the country... far away from shopping. To sell them *all* at one time, you must tell your story to the whole Coast.

Columbia Pacific Network has the combination of high-powered stations in strategic locations needed to blanket metropolitan and rural areas at the same time. Columbia Pacific covers an area where 95% of the Coast's population is located... where 94.6% of the Coast's retail sales are made. Only Columbia Pacific has power where the people are!

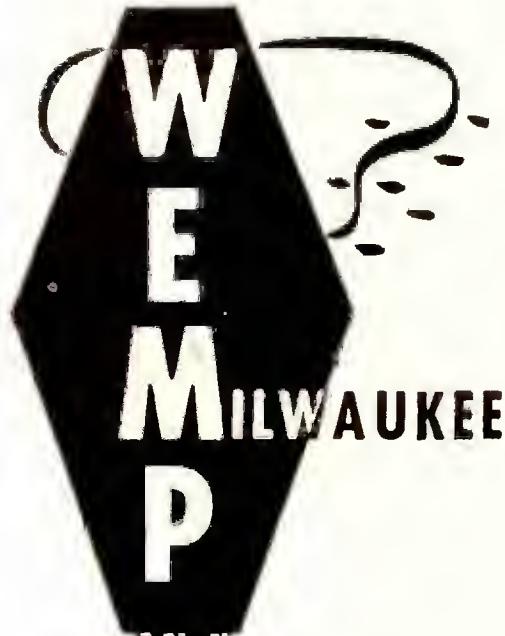
And Columbia Pacific constantly delivers the Coast's biggest audience, with higher average ratings than any other regional network on the Coast.

Advertisers with vision see beyond the claims of partial-coverage media. They know from observation (and past experience) that the sky's the limit for sales when they penetrate the *entire* West Coast via...

**COLUMBIA PACIFIC NETWORK**

*Represented by CBS Radio Spot Sales*

Sources: Sales Management, May 1952; BMB 1949, CBS nighttime minimal estimates; Pacific NRI total day, Jan 1951—March 1952.



ONE OF  
*America's Greatest*  
**INDEPENDENT  
RADIO STATIONS!**

IN MARKETS OVER 500,000

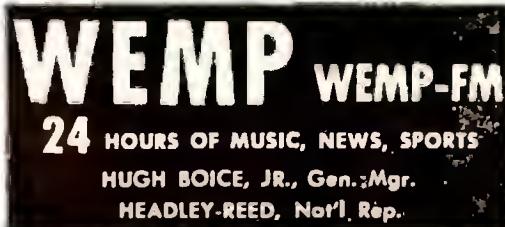


Source: Hooper Radio Audience Indexes  
—Unaffiliated Radio Stations, Dec., 1951  
—Jan., 1952.

and in milwaukee...

For \$100 per week or more, WEMP delivers 2 times the audience of network station No. 1 and 2½ times the audience of network station No. 2\*.

\*All Hooperatings based on Oct.-Feb. 1952 Comprehensive, using highest individual 15-minute strip rating 8:00 a. m. — 6:00 p. m.



**C. C. Agate**

Director of Advertising and Sales Promotion  
Sonotone Corporation, New York

**Mr. Sponsor**

C. C. Agate relies heavily on radio to reach the hard of hearing. He finds friends of those with impaired hearing supply many of the leads; and many people who should wear hearing aids can hear radio —when it's turned up loud enough to wake the neighbors.

Agate estimates there are 15,000,000 people in the U.S. who are suffering from some degree of hearing loss. Five million of them should wear hearing aids but less than 1,000,000 do. That gives Sonotone, neck and neck with Zenith for sales leadership, a potential market of 4,000,000 to vie for along with Beltone and Acousticon.

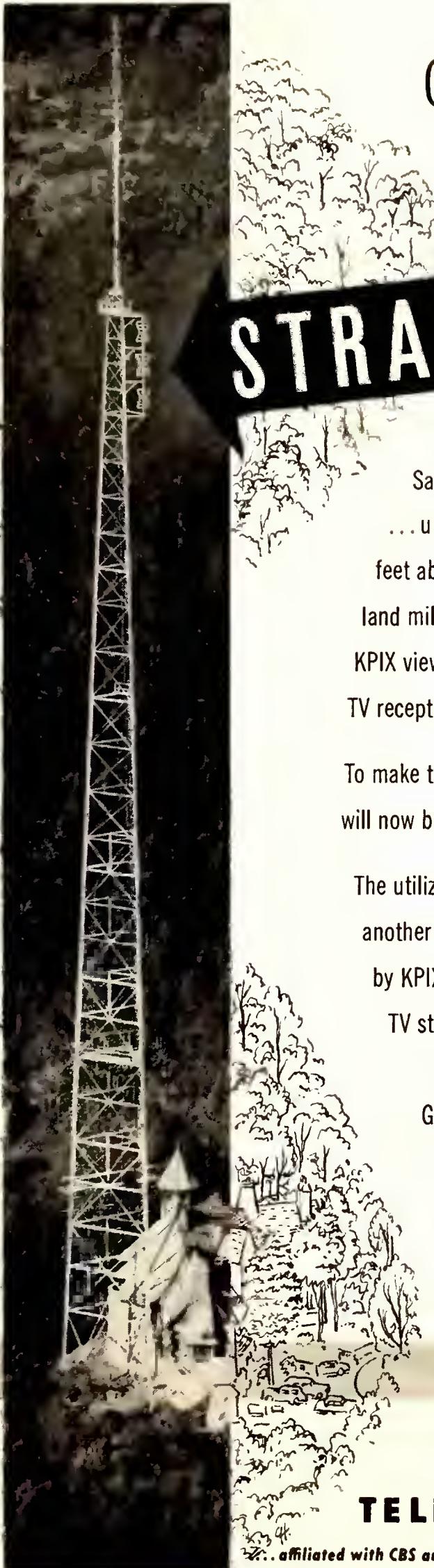
Chief problem Agate faces is the "false sense of pride which keeps people from wearing hearing aids." But he's used to solving tough marketing problems. For, ever since he doffed his World War I captain's uniform, he's been in advertising or agency work.

Sonotone's microphone history goes back to 1936. The show was *Cheerio's Musical Mosaics* on the NBC Red network. Its easy-going sell set the pattern for future air efforts. Listeners were simply told of the pleasures to be derived from hearing well. Some 16 years later the approach is almost the same.

Network radio is still in the picture and advantageously so for Sonotone's 412 offices all over the country. For 17 weeks recently Galen Drake's low-pressure approach on CBS built up sales leads by the thousands. Radio complemented by other media, had brought 1951 net sales of \$12,145,833, up about \$1,500,000 over 1950. Now Sonotone has turned to Arthur Godfrey, the master of the casual pitch, to follow up the Drake success (Monday, Wednesday, alternate Fridays 10:00-10:15 a.m.).

"Our main theme," says Agate, "is similar to our printed media approach. 'You're more conspicuous when you're shouted at than when you wear a hearing aid.' Another point stressed is our replacement plan whereby customers can turn in their aids at any Sonotone office for repair or replacement."

For the privilege of having the irrepressible Godfrey adlib a Sonotone commercial—although he has a Kudner agency script in his hand—Sonotone's radio budget amounts to \$100,000 this year. Agate is certain Godfrey's commercial magic can help Sonotone lucratively tap the 4,000,000-person market potential. ★ ★ ★



# ONE DIRECTION FORWARD IS **STRAIGHT UP!**

And up goes the antenna height for  
San Francisco's pioneer television station, KPIX  
... up atop Mt. Sutro ... up from 630 to 1350  
feet above sea level, adding 1680 square  
land miles to its Channel 5 viewing area, giving  
KPIX viewers Northern California's top  
TV reception quality.

To make this assurance doubly sure, KPIX telecasting  
will now be powered by a great, new G-E transmitter.

The utilization of this new equipment on July 1 marks  
another step in the program of progress undertaken  
by KPIX with the construction of the West's finest  
TV studio building, completed last February.

★  
Greatest shows ... brightest stars ... top  
production ... finest reception. These are  
your advantages on ...

**KPIX**  
SAN FRANCISCO, CALIFORNIA  
**TELEVISION CHANNEL 5**

... affiliated with CBS and DuMont Television Networks ... represented by the Katz Agency

TIME

*Plus*  
EXPLOITATION  
•  
PROMOTION  
•  
PUBLICITY  
EQUALS  
**KFWB**  
LOS ANGELES  
ENTERPRISE!

THE MOST SATISFIED time buyers are those who have discovered that in selecting KFWB in Los Angeles they consistently secure the most—in terms of extra promotion, exploitation and advertising—for their clients.

**KFWB** in the first six months of 1952 used more 24 sheets and newspaper space to exploit its advertisers' programs than any other station in Americas' second largest market.

IN THESE DAYS you want *MORE* than time . . . *MORE* for your dollar . . . **KFWB** gives it to you in PROMOTION AND SHOWMANSHIP.

CALL BRANHAM . . . Let them show you what KFWB can do for your clients in Los Angeles!

**THE  
BRANHAM  
COMPANY**

**KFWB**  
LOS ANGELES

27 YEARS  
of service in  
America's  
THIRD LARGEST  
MARKET

NEW YORK  
CHICAGO  
SAN FRANCISCO  
LOS ANGELES  
CHARLOTTE  
DETROIT  
ATLANTA  
MEMPHIS  
ST. LOUIS  
DALLAS

HARRY MAIZLISH  
President-General Manager

**New developments on SPONSOR stories**



As result of radio vs. newspaper ARBI tests, Holmes expanded radio schedule



**See:** "What pulls 'em in?"  
**Issue:** 19 June 1950, p. 24  
**Subject:** Dollar-for-dollar, in controlled tests, radio delivers more customers than newspapers

WDSU, New Orleans, worked with the Advertising Research Bureau, Inc., and five local stores to test effectiveness of advertising in local newspapers and on WDSU. Tests were based on same expenditure in both the newspapers and the station. WDSU presented the results of the first test at a luncheon meeting with the D. H. Holmes store executives and buyers. Holmes buyers were so impressed with the results that within 24 hours after the presentation, the store (a large TV advertiser, but comparatively small user of radio) contracted for a five-minute sports strip across-the-board, plus a daily announcement schedule on WDSU. Holmes also added other local stations to its air schedule.

At the presentation luncheon were (photo, l. to r.) Edgar B. Stern, Jr., Pres., WDSU; Howard A. Froman, Holmes Merchandise Mgr.; David McCutchan, Holmes Sales Promotion Mgr.; Louis Read, Commercial Mgr., WDSU; Peter L. Bernard, Merchandise Mgr.; Armond Del Volpe, Buyer and Lloyd Sigler, Merchandise Mgr., all Holmes.



**See:** "Don't sneer at a \$250,000 TV budget"  
**Issue:** 24 March 1952, p. 28  
**Subject:** ABC-TV proposes new plan for low-budget national advertisers

SPONSOR has already proved that a low-budget national advertiser need no longer be left out of TV just because he can't afford a full network series. Now ABC-TV has formulated a "TV Pyramid Plan" intended for the advertiser with a \$100,000 to \$200,000 budget.

The projected plan covers nine major markets which, according to ABC, embrace half the U. S. set circulation. It includes four ABC-TV evening shows, each on a different evening: *Four Square Court*, Sunday, 9:00 p.m.; *On Trial*, Tuesday, 9:30 p.m.; *Paul Dixon Show*, Wednesday, 8:00 p.m.; *Mr. Arsenic*, Thursday, 9:00 p.m. Advertisers can make highly flexible arrangements for use of the programs: they can buy into all four of them, or just use a single announcement on one; they can (to a certain extent) pick the markets they desire among the nine, and use the stations in those areas only; they can even cancel altogether on short notice.

PUBLIC  
SERVICE  
RADIO  
AWARD

Without tax, license or dues, paid  
only by support of their products,  
advertisers give the people of America  
the finest radio programs in the world.

AMERICAN RADIO  
SALUTES  
SEARS ROEBUCK AND CO.  
SERVING THE PEOPLE OF SPOKANE  
AND THE INLAND EMPIRE OVER  
KXLY

EACH STAR DENOTES FIVE YEARS  
OF CONTINUOUS RADIO SPONSORSHIP  
IN THE PUBLIC INTEREST

RESULTFUL ADVERTISING

The  Stations

on the XL Stations Pays Big  
Dividends Continuously.

KXL	KXLY	KXLF	KXLL	KXLJ	KXLK	KXLQ
PORLAND	• SPOKANE	• BUTTE	• MISSOULA	• HELENA	• GREAT FALLS	• BOZEMAN
New York 17, N. Y. 347 Madison Avenue The Walker Company	Hollywood 28, Calif. 6381 Hollywood Blvd. Pacific Northwest Broadcasters			San Francisco 4, Calif. 79 Post Street Pacific Northwest Broadcasters		Chicago 1, Illinois 360 North Michigan The Walker Company

**the  
magnolias  
are  
marvelous  
but**



## **...the market is magnificent!**

If you've slipped into thinking of the south in terms of magnolia and honeysuckle—take another look at the Carolinas-south. You'll see magnolias but you'll also see industry producing 1/2 of the nation's textiles, 1/3 of its hosiery and 1/7 of its household furniture. And take a long look at Charlotte, Capital of the Carolinas, where a 75-mile radius embraces more people than the same radius of Richmond, Birmingham, Atlanta or New Orleans. Don't be magnolia myopic—get the full Carolinas market story from WBT or CBS Radio Spot Sales.

**COLOSSUS OF THE CAROLINAS**

**WBT**

**CHARLOTTE, NORTH CAROLINA**

**JEFFERSON STANDARD BROADCASTING COMPANY**

*Represented Nationally by CBS Radio Spot Sales*



**Affiliates, like George Storer (right) ask:  
if and why CBS plans a rate cut**

Storer, with CBS' Herbert Akerberg, Lawrence Lowman, Howard Meighan, asked affiliates to meet net this week

# The network rate crisis

## A status report on impending cut, with CBS and affiliate views



As this first week in July unfolds, CBS and its affiliates will be locked in the prelude to a showdown over cuts in network rates. Despite the angry words of protest that will emerge from this New York meeting, a rate reduction is deemed certain by November or sooner. Lending special dramatic import to this showdown is the fear of affiliates that a substantial cut could have a house-of-cards effect on the economic future of the radio industry.

CBS is far from having worked out the pattern that the cuts will take; nor

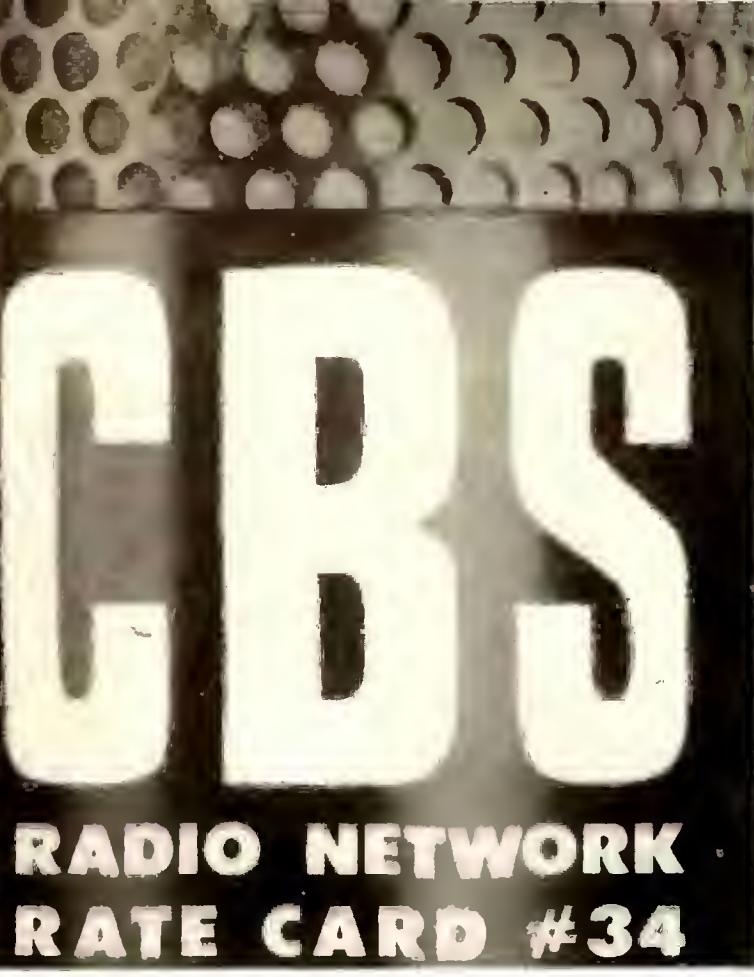
has it given any indications to advertisers when the cuts will be put into effect. But, here is the best guidance possible to date. SPONSOR has talked, formally and informally, to network executives, affiliate leaders, and the best informed among agency men. The design that evolves from this survey follows:

1. The network rate cut will come first at CBS, with NBC, ABC, and Mutual moving in the same direction shortly afterwards.

2. CBS would prefer to wait until it has received the processed results of

the Standard Audit & Measurement Service's coverage study before initiating any cut, but SPONSOR learned it may act on data already in hand if the affiliates become "too emphatic" about a showdown.

3. The cut this time will be far more drastic than in April 1951. Even though many agencymen believe the pattern-setting CBS formula will call for a 25% reduction, CBS officials say there is no certainty that the cut will be horizontal as applied to its affiliates: that is, taking in every station, regardless of whether it is in a non-TV area,



**Affiliates feel net should stand pat with this rate card because:**

1. Network has not come forward with any proof that most of its advertisers are insisting on getting rate reductions  
\* \* \*
2. As long as CBS can go on making money from its radio operations there's no reason for changing rate structure now  
\* \* \*
3. CBS has yet to indicate what figures it will use in revising rates, or whether cuts will be horizontal or by individual station  
\* \* \*
4. Network cuts can only lead to national spot and local advertisers demanding they receive similar benefits, thus hurting affiliates  
\* \* \*
5. Continued reductions will mean that stations will not be able to support important local services which bring them distinction

or a 50,000-watter in a TV area which still delivers an outer audience at a low cost-per-1,000.

4. While nighttime rates will now be priced at the approximate level of day rates, CBS, as a compromise, may agree to a slight increase in day rates. The latter bargaining angle is wide open to affiliates.

5. An intensive effort to eliminate deals and special concessions on talent and program production will follow the rate cut. Network officials will contend that it is better to have one price and stick to it than to follow bargain basement practices before a sale is made and have to price-cut to the bone anyhow.

6. Affiliates will be asked to honor their own local rate structure by refraining from having their reps offer lowered prices to network advertisers. Cited as a case in point will be a cut-rate deal offered to Procter & Gamble by a rep in behalf of five CBS stations.

7. Ad agencies expect their clients to benefit from the CBS-affiliates' forum to the extent that (a) the affiliates, being closer to the scene where the buying is done, may get a clearer picture of the values of radio as they apply today; (b) it may promote closer cohesiveness in thinking between the affiliates and CBS; and (c) sentiment among affiliates may turn out to be strong enough to favor a rate cut now rather than in fall. (Several CBS advertisers are reported to have obtained

contracts based on lowered rates, subject to the actual rate, of course, when it is eventually put into effect.

Stations are expected to blast back at the network plans and strategy, with the first shots to be fired 2 July (Wednesday) when CBS affiliates meet with their network's high command for a hair-down session on rate cutting. Leaders among the affiliates will come armed with facts and figures which they will cite in their arguments against the need of a rate cut. Some of the points they will make are these:

- CBS can't go on yielding to the pressure from what appears to be only such big advertisers as Procter & Gamble and General Mills. CBS came through last year with a 10% cut, and now it is willing to grant substantially more. What is to be the stopping, or cut-off, point?
- The affiliates, in accepting a network rate cut, will have no choice but to slash local and national rates, even though the business from these two latter sources is still good. Reduced prices will result in reduced local programming and other services, which contribute immeasurably to the prestige of a station and audience appeal. All this can create a vicious cycle: (1) reduced rates cause the elimination of services which build and hold listenership, and (2) the loss of listeners can further reduce listening to the point where the advertiser feels justified in asking for another cut.
- During the years that set ownership increased and radio listening hours expanded the networks did not raise the rates for the same advertisers who are now asking for cuts. In contrast to this, other media took advantage of each relatively small increase in circulation to impose a rate hike.
- It is to be questioned whether the average radio advertiser is demanding rate reductions. Station operators feel that the average would prefer to see the medium remain economically healthy.
- How can the few big advertisers who are pressuring the networks for another rate cut shrug off the fact that even since the emergence of TV into big-time (1948) the sale of radio sets has risen well over the 10,000,000-mark?
- The CBS Radio network is not losing money. Lots of businesses when the going gets somewhat tough stand pat on their price structure and weather out the storm through shrewd economies and enterprise, instead of getting panicky.
- What figures will CBS use this time as the basis for its reduction? Will it be Hooper, Nielsen, Pulse, or will it be something "out of a hat"?

Here are the CBS answers to the queries raised by the affiliates. They were gleaned unofficially but represent a reliable report on top-ball thinking:

1. It must be borne in mind that the big controlling factor in the basic

**But this is CBS thinking.  
SPONSOR learned unofficially**

**1.** The network has felt the pressure from its advertisers for some time and it has had to make various concessions to hold the business

\* \* \*

**2.** It is sound business practice to make your price adjustment before you reach the point where you're losing money

\* \* \*

**3.** As a basis for making rate cuts, either horizontal or by individual station, the network contemplates using Standard Measurement

\* \* \*

**4.** The network has no choice but to include in its sustaining service several big name shows and this is highly expensive

\* \* \*

**5.** Program experiments like selling Red Skelton (right) on a special plan cost the network out-of-pocket \$100,000 in deficit



discussions about a rate cut is the fact that the advertisers' total number of dollars is now split between two kinds of broadcast advertising and that accordingly another medium has been added to the market. With TV added to radio there are that many more units competing for the advertising dollar, creating an oversupply. Advertisers are buying the same number of half hours of advertising but the money is now split between the same group of radio half hours that prevailed before TV and at least an additional

30% more half-hours brought into the competitive field by TV.

2. Prices of all big name shows as well as non-name shows have had to be substantially slashed to meet the "same law of supply and demand." These include Jack Benny, Bing Crosby, Bob Hope, Fibber McGee and Mollie and Red Skelton.

3. Granted that CBS is not losing money in radio at the moment, a study of the network's business curve has provided enough indication of things to come to convince it that some-

thing drastic is in order. It is absurd to argue that CBS shouldn't cut rates until it is actually losing money. It isn't reasonable to expect any business to refrain from making adjustments before losses are sharply felt. The plain fact is that CBS can't hold off until advertisers collectively threaten not to renew their contracts unless the renewals are based on rate cuts. CBS has been able to hold many of the advertisers in line by assuring them that "equitable adjustment" is in the offing.

(Please turn to page 65)

NBC WINED AND DINED AFFILIATES AT BOCA RATON LAST YEAR BUT FAILED TO SELL THEM ON REVISED STATION RATE FORMULA



# How to put over a regional beer

**Falstaff digs deep into 20 Midwestern and Southern states by spending two-thirds of \$3,000,000 ad budget on air, mainly radio sports**

**over-all** The Falstaff Brewing Corp. of St. Louis finds itself in the position of a couple of fellows trying to set up a souvenir stand in the middle of no man's land. On one side are the firmly entrenched local brewers in the 20-state area of the Midwest and South served by Falstaff; from the other direction Falstaff can hear the rumbling of the heavy tanks directed by the makers of nationally distributed premium beers.

Despite the warlike noises from both sides, the fellows in the middle managed to sell 2,300,000 barrels of Premium Quality Falstaff beer last year, rank No. 1 in Texas, No. 2 in New Orleans and St. Louis, and No. 8 nationally. Recent plant expansion is expected to give them a goal of 3,000,000 barrels.

In order to do this Falstaff has had to develop a manufacturing and marketing strategy that bears watching by

any regional company which hopes to compete successfully with both local and national products.

Local brewers compete against any regional operator like Falstaff with two distinct advantages: lower prices (because they don't have to ship the finished product very far), and a limited area in which to concentrate their advertising barrages.

The big national brewers such as Schlitz, Budweiser, Pabst and Miller High Life operate under a different set of advantages. They enjoy an almost automatic connotation of "premium beer" with the accompanying acceptance of a higher price. Their coast-to-coast distribution and price differential enable them to indulge in such lavish advertising as *Halls of Ivy* and *Schlitz Playhouse*, hour-long Ken Murray shows on TV, and nation-wide broadcasting and telecasting of top fistic attractions.

Falstaff gets around these obstacles by striking a happy medium between the two extremes. Strategic spotting of their brewing facilities keeps freight costs down; this permits Falstaff to price their product competitively with the local beers in over-the-counter sales, and below the premium-priced beers in grocery stores and supermarkets.

At the same time, almost \$2,000,000, or two-thirds of this year's \$3,000,000 media advertising budget will go into radio and TV in order to put their sales pitch across in an effective combination of shotgun-rifle technique.

The modified-choke shotgun they are using this year is the seven-day-a-week broadcast of major league baseball over 167 radio stations. This includes (1) Mutual's *Game-of-the-Day* over 133 outlets in Falstaff's sales territory; (2) a 22-station web carrying the play-by-play account of the Browns' complete schedule around the St. Louis

DIZZY DEAN GETS \$50,000 FOR FALSTAFF SPORTSCASTS, WAS FETED (BELOW) WHEN HIS LIFE STORY MOVIE WAS RELEASED



FALSTAFF STRESSES AIR ADVERTISING IN DEALER PRESENTATION. NEWSPAPERS GET LITTLE MORE THAN 10% OF THE BUDGET

perimeter; (3) and 12 stations used to keep Illinois and Iowa fans up to date on the Cubs' activities.

Interest in these diamond didoes are heightened by the appearance of Dizzy Dean as guest announcer, alternating between *Game-of-the-Day* and the Browns' series. Dean brings to this \$50,000-plus post not only a national reputation, but the status of a small town boy who made good in the big city but is still a hillbilly at heart.

Says Charles L. Hotchkiss, Falstaff account executive and v.p. of Dancer, Fitzgerald & Sample: "Baseball allowed us to go into every corner of our area simultaneously and give our local distributors good solid backing."

But baseball is not the key word in Falstaff strategy. Flexibility is considerably more important.

While the network coverage of baseball gives Falstaff the aura of a national beer, market-by-market programming on radio and TV permits the pinpointing of specific sales targets and lets the advertiser wring the last ounce of sales out of his advertising dollar.

Entertainment preferences of the people in various markets are studied and catered to. That's why Falstaff-sponsored radio shows range from chamber music and Elmer Davis newscasts to hillbilly disk jockey shows and sports interviews. Austin, Tex., for example, gets Western music while Peoria, Ill., gets the *Chick Hearn Sports Show* for its many sports fans.

Their TV investments in as many as 14 markets at a time strike a balance between astute programming and careful dollar-counting. Packages used in various markets differ considerably; for instance, *Night Owl Theatre* over WDSU-TV, New Orleans, wrestling

over Ft. Worth's WBAP-TV, *Cases of Eddie Drake* via KMTV, Omaha, and *Dangerous Assignment* over WOAI-TV, San Antonio.

So an over-all plan is not immediately evident. But, according to account executive Hotchkiss, "We've followed a basic strategy in all TV buys: get in early, grab a good time franchise, build a solid audience by programming good shows as much as two and a half hours a week. Then, as rate cards climb, we gradually reduce the amount of time used but retain the loyal audiences we have built. We can shore up the shows with plenty of 20-second and one-minute spots of our famous musical trademark, *Falstaff Rhythm*."

Here again the theme of flexibility makes itself manifest.

Take the development of the Falstaff jingle, which is probably the most whistled tune in Falstaff's neck of the woods. Says one agency executive, "We knew what we wanted when we contacted Phil Davis Musical Enterprises, Inc. We felt that the time had come to brighten up our commercials; we wanted a sort of 'make happy' musical trademark. We tossed Phil the problem of cooking up a theme that fitted our territory; music that was a combination of hillbilly, Western, and early American, but not in any one particular category. After all, we were going to use it on many types of radio show."

The Davis composition was sufficiently versatile to permit Dixieland, hillbilly, Western, and Mexican rhythm arrangements to be made. The basic words were adapted to fit the mood of the music. Freshness was added to the transcriptions by lyrical changes with voices and rhythm patterns designed to

harmonize with the cultural background of the various regions in which they were to be used. Enthusiastic comments passed on by dealers and distributors confirmed acceptance of the musical trademark.

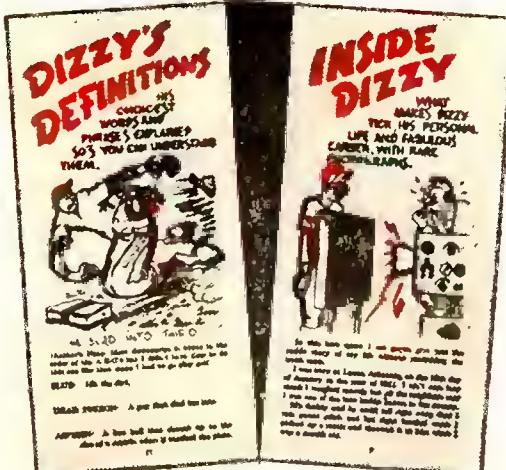
In time for the 1951 baseball season, during which Falstaff aired *Game-of-the-Day* over the now-defunct Liberty Network, the jingle lyrics were modified to fit specific baseball situations such as "Third Man Out," "Seventh Inning Stretch," "Argument with the Umpire." Although the "Smooth 'n golden mellow brew" pitch was there as strong as ever, the trick of fitting the introduction to a particular situation gave an integrated effect which added to its effectiveness.

When, for example, a rhubarb develops between a player and the umpire the appropriate transcription sings out:

*Oh some players argue with the umpire  
And some players argue right or wrong,  
But they never, never argue with the umpire*

(Please turn to page 53)

"Dizzy Dean Dictionary" will be 1952 giveaway



**Difference in "would buy" score between viewers and non-viewers shows which are "good" commercials**

**1.** To find out how various toothpaste commercials do, Starch asks which of brands interviewees would buy. Memory is aided with card listing brand names. Strip of pictures below is storyboard whose use in tests is explained in next caption



**2.** By showing storyboards like one at left the percent of interviewees who have seen commercials of each brand is determined. Percent of viewers who would buy the product is tabulated and then reduced by the percent of non-viewers who said they "would buy"; this yields percent of those who bought because of TV commercial. This was 18% in the case of toothpaste D



**48% HAVE NOT SEEN THE COMMERCIALS**

**TOOTHPASTE D**

**13% Would buy this toothpaste**

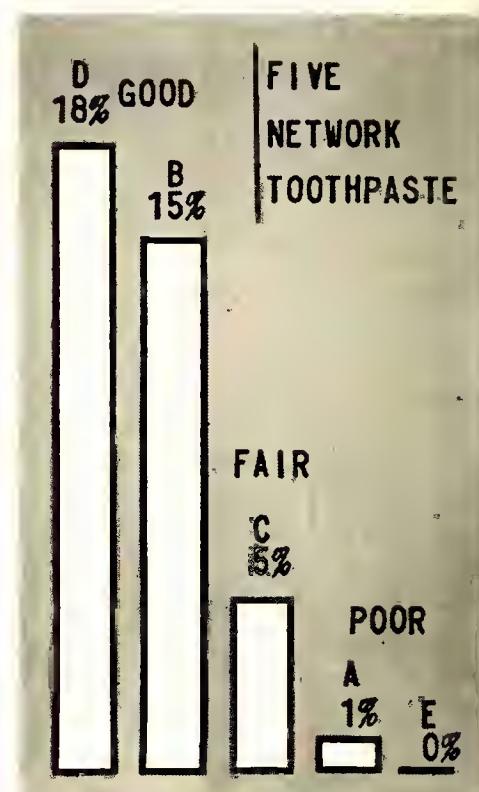
**52% HAVE SEEN THE COMMERCIALS**

(DIFFERENCE BETWEEN  
31% TOTAL BELOW AND  
13% WHO WOULD  
BUY WITHOUT TV IS 18%)

**Total of  
31% would  
buy this  
toothpaste**

**But 13% would  
buy without TV**

**3.** The 18% "spread" of toothpaste D was best among those tested, indicating it has a very effective commercial. Starch studies good commercials like this, compares them with poorest sales pitches to find out what characteristics are common to each group. This study brings useful generalizations



# 10 ways to improve your TV commercial

**Starch is finding out how to put science into selling**

**TV** It is no uncommon experience for an advertiser to get a high rating for his network TV show but wind up at the bottom of the totem pole when it comes to sales. For that reason ways of making the commercial message more effective are an increasing concern of the sponsor. To help him in that direction—and more specifically to find out what makes a commercial tick—research people have been subjecting the sell part of a program to a varied

series of dissections and analyses.

One group, Daniel Starch and Staff, have come up with what they think are some valuable conclusions. By developing a relatively inexpensive (and secret) technique of making their own sound-on-film kines right off the air, the Starch staff has been able to scrutinize their client's TV commercials second by second.

Their conclusions about what makes a "good" commercial, some of which are listed below, have been utilized by

national advertisers including Block Drug, Packard, and many others to get greater sales impact into their TV advertising.

The Starch people are not the only ones in the field, of course. The Schwerin Research Corporation and the Gallup-Robinson group have been analyzing for some time the factors that make for recall of the TV sales message.

Schwerin will shortly release results of a study made in conjunction with NBC and designed to guide advertisers in getting the most out of TV. Additional findings of the second NBC-Hofstra study, which shed new light on how the listener is affected by the sheer volume of TV ads, have just been made public.

Anyone will tell you that a "good" commercial is one which sells goods—but it is no simple matter for researchers to establish a clear connection between a particular TV commercial and the purchase of a particular product. The Starch group feels it has gotten as close to pinning down this nebulous link as is possible with today's research and sales knowledge.

For the past three years it has been building up a body of conclusions based on the comparative analysis of

good and poor TV commercials—the "good" being those which presumably sell, the "poor," those which don't.

Here are some of the more important points Starch has uncovered:

1. Off-screen voices are generally considered undesirable, especially where they interrupt the smooth flow of the commercial. Conversely, other things being equal, "personalized selling" with the announcer shown "involved" with the product has greater sales impact. The announcer can be involved by holding the product, pointing to it or wearing the brand name (which can be done, for example, with a gasoline station attendant's uniform).

2. "Dissociated" shots which have no direct connection with the words actually spoken by the announcer have been found to be a common fault in commercials rated "poor" but rare in "good" ones. Video and audio aspects must be closely linked.

3. General background music, such as a melody to set a mood, has also been found to be characteristic of "poor" commercials and not characteristic of "good" commercials.

4. Strong, consistent visualization of the product name and package, where there is one, is important.

5. Generally speaking, TV commer-

cials about mechanical products such as automobiles and refrigerators can be longer than radio commercials about such products and longer than the average TV commercial. It has been found that such TV commercials can even be more complicated than magazine ads. In other words, the visual nature of TV commercials permits a greater use of technical detail, if properly handled, and the viewer will absorb it more readily.

6. Attention-getting devices are usually a waste of time (and money). The "sell" in the commercial has to be gotten to sometime, and if the viewer isn't in the mood to look and listen, no amount of razzle-dazzle will make him. Obviously some ideas and products call for razzle-dazzle, but with TV commercials running in cost to thousands of dollars a minute, admen must learn that attracting attention is in itself not essential.

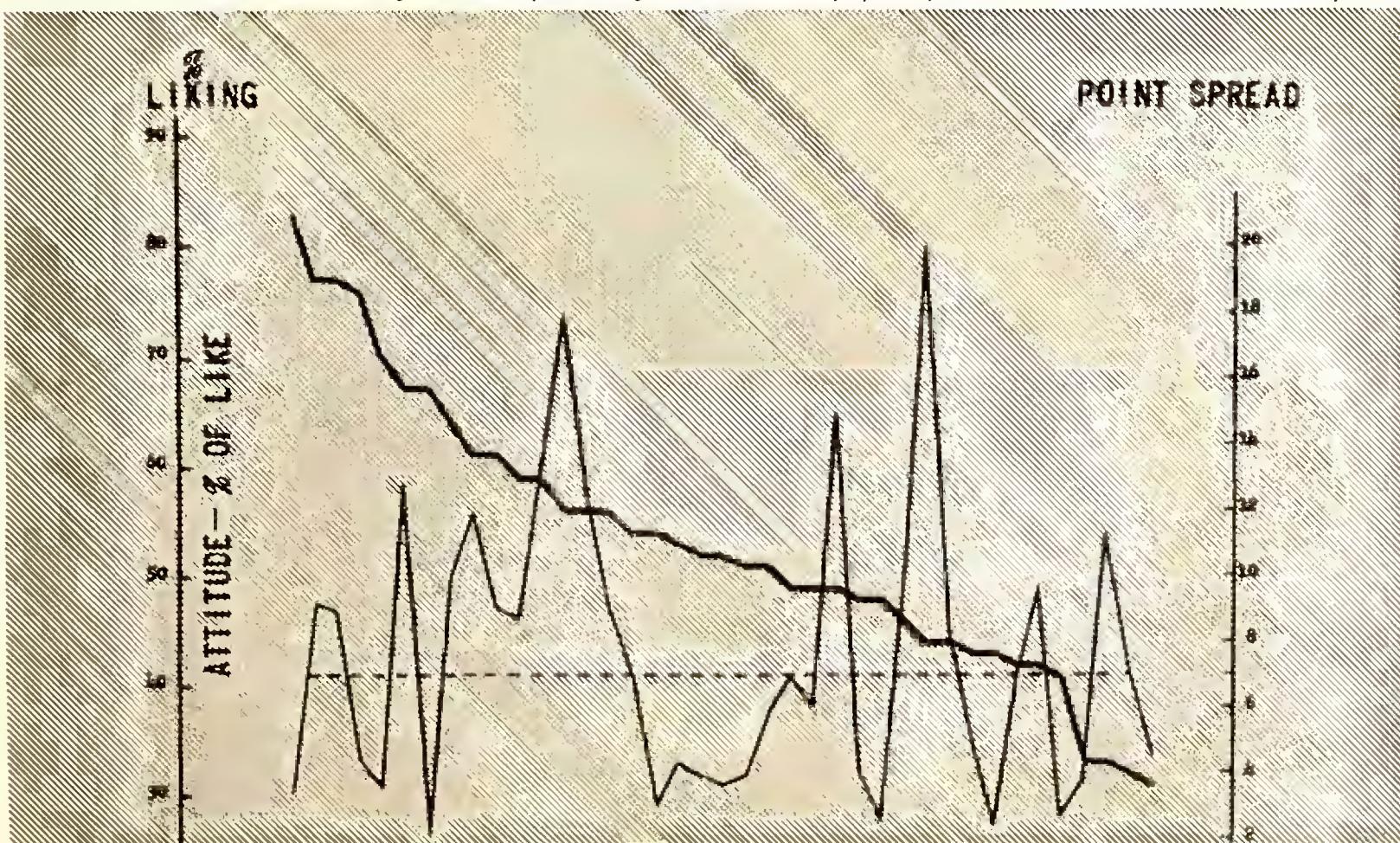
7. Products should be demonstrated, if possible.

8. It is better to make a limited number of sales points effectively than to crowd in a mass of sales point. The general rule is: narrow down your sales message and hit it hard. There is only so much a viewer can absorb

(Please turn to page 62)

**Popular commercials don't necessarily boost sales:** Starch chart below shows no correlation between liking commercial (descending line

is series of commercials on positive "like" scale) and corresponding "would buy" point spreads for commercials. Correlation is only .03%



*Ever since the Boston Tea Party, tea has been*



**A SPONSOR roundup**

# Tea on the air

**Tea Council, taking a tip from**

**market-by-market approach of most brands, plans spot TV in the fall**

**over-all** After Sam Adams and his hot-headed braves dumped East India Co. tea into Boston Harbor back in 1773, Americans lost their taste for the beverage. Unfortunately for the tea business, they never entirely recovered it.

Any product linked in the public's mind with foreign tyranny is bound to be a sales headache, to say the least. Today, of course, with King George III a dim, distant figure, that headache no longer exists, but in battling for anything like pre-Revolutionary acceptance the tea people are facing something even more formidable—established public taste. They can say with sober pride this year that they are making slow, but steady, progress. Per capita sales in 1951 were .64 pounds, up .07 pounds from 1948 (before the

Revolution, it's said, the figure was 10.00 pounds).

In pooling their strength behind the three-year-old Tea Council, industry members, who generally sell hard against each other, have been training their guns against coffee and other beverages in a crucial battle for consumer loyalty. The Council has let loose advertising blasts in national magazines and Sunday supplements and is now priming its broadcast artillery.

This month it is analyzing several thorough broadcast penetration studies made in five TV and three radio markets. According to a reliable source, TV is likely to win the nod and the ad campaign will begin in the fall.

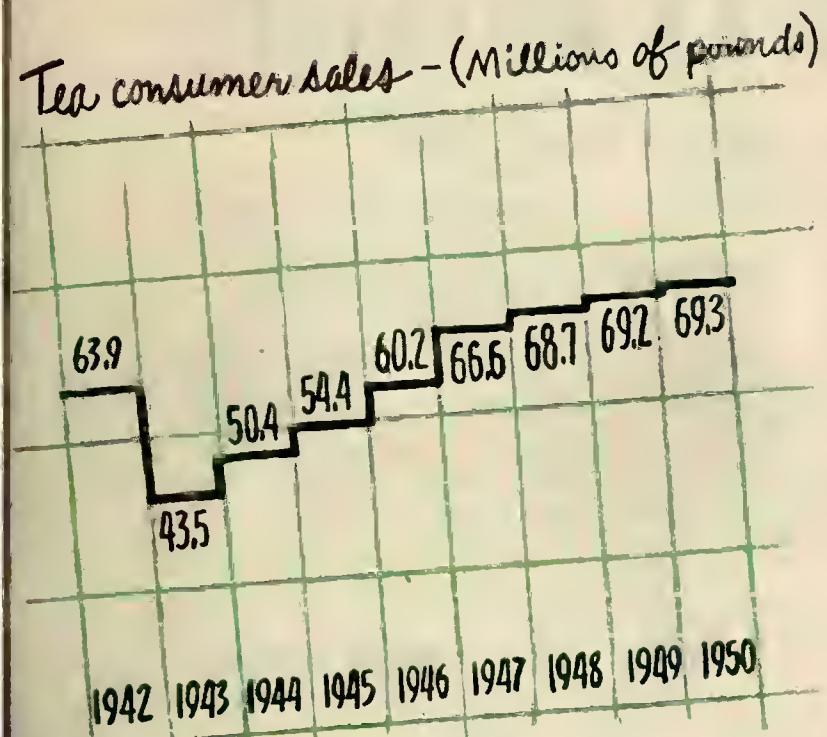
The radio-TV tests, which ran from November 1951, to April 1952, were supervised by the Leo Burnett Co. For

its TV markets, the agency chose Kansas City, Salt Lake City, San Diego, San Francisco, and Syracuse. The latter was reserved for a saturation role with 18 announcements a week over WHEN and WSYR-TV. The three radio markets were Peoria, Ill.; Fort Wayne, Ind.; and Rochester, N. Y.

The TV commercial was part cartoon, part straight motion picture and the copy was an adaptation of the "Take Tea and See" theme used extensively in magazines. A typical one started out with a cartoon of a rooster-headed man, eating half-heartedly, accompanied by the following jingle:

*If you're like the man  
who pecks at his supper,  
Better switch to tea,  
it's a great picker-upper.*

# fighting an uphill battle for consumer acceptance



Source: Nielsen food and drug index

The commercial then switched to a motion picture shot of a family drinking tea and the announcer made a pitch for the "hot, hearty" beverage. Copy hammered the suggestion that tea is a virile, modern drink, a point which has been a key theme in all Tea Council advertising. The Council is trying to destroy the notion that tea is an insipid drink for sissies and women and

that a real "man" won't touch the stuff.

The radio-TV announcements ran either 20 seconds or a minute, with the longer commercials emphasizing proper brewing instruction.

The Council people aren't saying to what extent their spot radio and TV guns found the range of non-tea drinkers. But as far as brand competition goes, one thing is sure about tea: the

rifle is better than the shotgun and that spells spot radio and TV—Arthur Godfrey notwithstanding.

The reasons tea firms use spot predominantly can be summed up with a look at the tea industry itself.

- A national tea market just doesn't exist; rather there's an aggregate of individual markets. Consequently, with

(Please turn to page 55)

Non-tea drinkers are target of Godfrey, left, Lipton's fabulous salesman, and George Fisher, CBS Hollywood commentator, show with

Robert Cummings and wife. Fisher has aided Tea Council promotions, was key publicity source in pushing National Iced Tea Queen this year



# Agency radio-TV directors

## I like best

**Clients, agencemen appreciate  
those who are businesslike and  
creative; "artistes" are frowned on**

**over-all** The head man in an advertising agency's radio-TV department has what often looks like the softest touch in broadcasting. Many a young executive dreams of the day when he too will hold down such a job and live a life of ease.

Certainly, everything indicates that these agencemen are lords of the jungle. It's not uncommon for those on the outside looking in to mutter:

"Don't these agencemen have teams of specialists, inside and outside the agency, who carry the creative burdens, and do everything from writing radio commercials to picking locations for TV films?" . . . "Don't they sit comfortably in control rooms, armed with gold chronographs and great authority, while someone else sweats out the cues or calls the TV shots?" . . . "Don't these executives, unlike other hard-working admen, move constantly and expensively in the glamorous orbit of show business?" . . . "Don't they make 'the real dough' and make it 52 weeks a year, every year?"

To such questions, the answers are "yes"—and "no." Top agencemen in the broadcast field—men like Y&R's Everard Meade, SSCB's Phil Cohen, Kudner's Myron Kirk, Cecil & Presbrey's Frank Gilday, R&R's Willson Tuttle, and others—can tell quite a different story.

Heading an agency's radio-TV functions may be the nearest thing to "glamor" that agency life affords, but the best radio-TV agencemen are not merely showmen or show-offs. Their jobs are compounded of constant diplomacy, hard work, advertising and media know-how, and nerve-wracking "command decisions" where a wrong guess can pour millions down the drain and lose an account. And few agency clients are aware of the radio-TV department head's role in successful broadcast campaigns. Few people, outside the agency, see these men plugging heavily for their medium in agency

Plans Board meetings; working day and night to keep abreast of changing times and shifting trends; trying to integrate "entertainment" concepts into the hard dollars-and-cents necessities of advertising campaigns.

The following report on what makes a good agency radio-TV executive is the sixth in a series of such "occupational profiles" by SPONSOR. Earlier studies have covered timebuyers, reps, ad managers, account men, and station managers. To prepare this report, SPONSOR queried the people and firms who work most closely with radio-TV agencemen: account executives, clients, talent peddlers and agents, network executives, and "outside services" like jingle composers and TV film makers.

Their reactions are the basis of the series of quotes which follow. Persons interviewed in this series by SPONSOR are not quoted by name, to encourage frankness and maintain objectivity.

It's very likely that the agenceman

who has all of the good qualities mentioned below, and none of the bad points, doesn't exist. However, this report serves as a checklist of basic operating principles, against which clients can measure their radio-TV agencemen.

*The following comments show how agencemen feel about their radio-TV directors:*

\* \* \*

### **He is part of the agency team**

"I've seen a lot of radio-TV executives come and go in ad agencies, and I know why a lot of them go. The good ones think of themselves as heads of an agency department that's planning advertising. The ones who don't last are usually prima donnas who insist on living their advertising lives apart from other agency functions. Teamwork is something for 'businessmen,' while they work as 'showmen.' I know of one radio-TV adman who considers him-

### **best "he's part of the team"**

1. His plans and ideas are practical, and geared to the needs and budgets of agency clients. To do this, he works closely with the account men and with individual clients.
2. He has a working knowledge of all phases of spot and network radio or TV, but doesn't set himself up as the final authority on any one of them.
3. He doesn't let his existing knowledge of broadcast techniques go stale, and never grows tired of learning his craft, since he knows that radio-TV is in a constant state of change.
4. He is receptive to new ideas, even if he's not in the market for a new show or campaign. Then, he stores up a knowledge of what's on the market, and will use it later if necessary.
5. He is considerate of the many freelance firms and individual talents who deal with him, and he will listen to good advice from specialists.

### **worst "he's a corny show-off"**

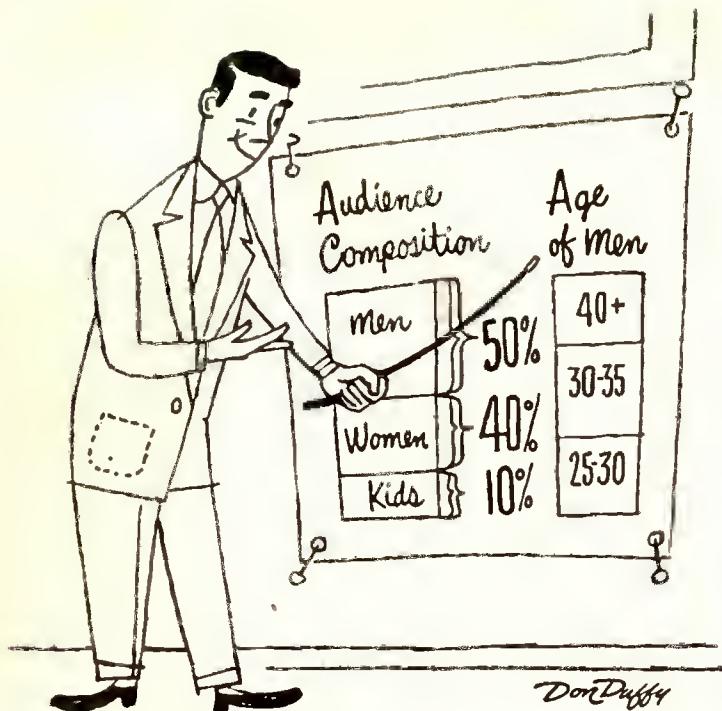
**case A: The "Von Stroheim" complex**  
"He thinks he's an artistic genius in the grand manner. Not for him is the problem of airing shows in order to sell a client's wares. He likes to order the peasantry about, spends money with a free hand, takes advice from no one."

**case B: The agency playboy**

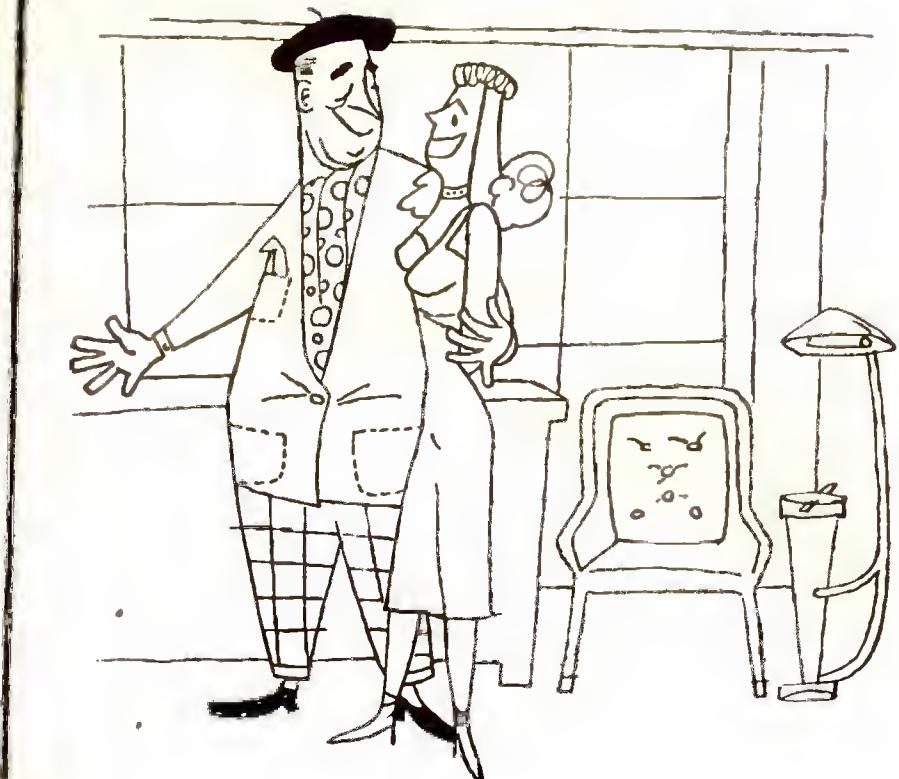
"He dresses the part, eats only in the best restaurants, and makes jokes about how corny the agency clients are. He likes to live the good life, and resents being called upon to come up with solid facts and figures on radio-TV."

**case C: The starry-eyed dreamer**

"The world of radio and TV changes, but he ignores research findings, because they don't suit his preconception. He feels that TV is just 'radio with pictures.' He insists on other people working at top speed for him, but takes plenty of time to make up his own mind. He secretly despises commercials."



**EXECUTIVE:** He has analytical approach to programming, seeks to reach right audience for client



**PLAYBOY:** He's more interested in playing the impresario than in studying his medium and his client's needs

self so aloof from the mundane problems of selling goods that the agency has to use every trick in the book to keep him from meeting clients and embarrassing the agency."

**He knows his medium thoroughly**

"As head of an account group, I've often sat in on major agency planning sessions where ideas for next year's ad campaigns are being hatched. When it comes time for our radio-TV head to put in his two cents, I'm always worried. Sometimes he'll get up and talk about stars and talent and ratings, sprinkling his conversation with words like 'great' and 'sensational.' You'd think he was trying to line up backers for a Broadway musical. But when it comes to facts, like audience compositions and the great question of 'Will the show sell the product?' he's lost. Research is something he leaves to the research department.

"On the other hand, I've known radio-TV agencymen who make a point of knowing all they can about the medium, and how to plan or buy shows calculated to reach the right audience at the right time with the right commercials. My hat's off to them, because they help an agency—who relies on them as the authorities—to sell good campaigns to a client."

**He doesn't plan in an ivory tower**

"The radio-TV man in an agency who wins my admiration is the man who is neither an art-for-art's-sake boy, nor a Borscht Circuit genius. I've known some who are a constant source of ideas for programs—all unsuitable to the problem at hand. Knock down one idea, and they're right back with another, until you remember the story about The Boy Who Cried Wolf. I like the radio-TV man who takes time to learn about a client's product, merchandising problems, and distribution set-up, and who finds out what kind of people buy the product. Then, keeping close contact with the account man, he works up plans or executes campaigns that are aimed directly at a client's needs."

**He's a good organizer**

"The prime requisite of a good radio and television department is good organization. A department head can have a lot of top-grade talent on his staff, but unless he's got them well integrated so that the work can move along with almost assembly-line efficiency, all this talent may be wasted. A capable department head knows how to delegate the work to the right people and relieve himself of details so that he can have ample time to admin-

ister the department and be available for important account group and client meetings. It has happened in no few cases that a radio-TV director found himself replaced not because he wasn't thoroughly conversant with the business but because he hadn't got his staff organized on a level where things jelled smoothly, where people could roll with the crises and where personality irritation was a negligible factor."

**He can answer questions**

"Few forms of advertising have changed more rapidly in the past few years than broadcasting. Our agency clients, particularly those in TV, are aware of these changes, and are constantly asking questions or presenting new problems. The radio-TV department director I respect is the one who tries to keep a good jump ahead of client thinking, who anticipates changes conditioned by new industry developments, and who isn't caught short by normal questions regarding broadcast advertising. He doesn't have to be a walking research department, but he can't be sitting in an air-conditioned office while the world goes by. He has a good working knowledge of all phases of radio and TV, from small spot campaigns right up to major network

(Please turn to page 59)

# THANK YOU,

“ZIV SWEEPS NON-NETWORK  
TV FILM DIVISION WITH  
3 OUT OF 4 TOPPERS”

States industry-wide survey!

HOW STATIONS RATE NON-NETWORK TV FILMS  
Place Name

1 CISCO KID  
2 THE UNEXPECTED  
3 non-ZIV show  
4 BOSTON BLACKIE

we quote: “Ziv Television Programs, Inc., swept the field, coping  
first, second and fourth positions with ‘The Cisco Kid,’  
“The Unexpected,” and “Boston Blackie” scoring 63,  
48 and 43 points respectively.”

Points  
63  
48  
44  
43

THE BILLBOARD, TV FILM QUARTERLY, page 14.



Billboard Magazine mailed questionnaires to all 109 TV stations. 78 of the questionnaires were returned and the above results printed in Billboard TV Quarterly, June 14, 1952. We're gratified...we're elated...we're happy...we're proud. All we can say is—thanks...gee whizz...

# TV STATIONS!

“STATIONS NAME ZIV  
BEST TV FILM DISTRIB...”  
in industry-wide survey!

HOW STATIONS RATE DISTRIBUTORS OF FILMS PRODUCED ESPECIALLY FOR TV

Place

Name

1  
2  
3  
4

OUR  
BELOVED  
RIVALS

“Ziv Television Programs was voted the outstanding distributor of TV film series especially produced for television by an almost two to one margin in The Billboard's first quarterly survey of TV films. This was the verdict of the nation's Television stations . . .”

THE BILLBOARD, TV FILM QUARTERLY, page 12

Points

106	59	55	30
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TV

Now!



1. Phil Thomas, Baltimore magician, is one of several guests who are featured once a week to give variety to the show's format



2. For his weekly interviews with servicemen back from Korea—a WBAL feature—Gunts was awarded a "Certificate of Appreciation" by the Arm

#### savvy production (low cost)



4. During daily two-hour conferences, members of cast discuss ways of keeping costs down. Set designer for WBAL-TV, for example, uses rear screen projector to create background for songs



#### commercials



5. Commercials get same informal treatment that characterizes show and stunt in picture at rig

# Local morning TV steps out

## WBAL, Baltimore, show typical of growing trend to local live variety

**TV** The pictures above of WBAL-TV's *Brent Gunts Show* were selected as an example of a big trend in television: more and more stations are programming locally produced live shows in morning time slots. Shows like this are springing up in markets across the land.

Produced Monday through Friday from 9:00 to 10:00 a.m., the *Brent Gunts Show* is keyed to the housewife. The show went on the air last September at the suggestion of Tony Provost, vice president and general manager of Hearst Radio, Inc. As Provost said, "Locally produced variety shows are one of the types of programming

that an independent TV station can do both economically and successfully."

The show's ratings proved him right. In a February-March ARB survey of 10 TV cities, WBAL-TV's *Gunts Show* rated highest of all locally produced shows. Midseason its rating fluctuated between 6 and 11, hitting a high of 14 at one point. Its production costs have remained low, and the show's cost-per-M is \$2.63.

Like most such shows everywhere, the *Brent Gunts* program is sold in 15-minute segments (at \$195 gross in this case). About 20 sponsors a week buy participations. ★ ★ ★

## udience participation



Once a week children of Baltimore and Ohio Railroad employees are invited to appear on the program while Aunt Lollipop tells

them a story. Audience sits close to performers, is served coffee and doughnuts by cast between acts. Informality is felt by home audience

## nts



**Said Needham, Louis & Brorby's Brorby:**

**Spot radio costs way up in last 10 years**

**Brorby 10-year cost comparison**

*Time Cost Index, based on nighttime one-minute announcements (32 stations)*

**1941**

**1951**

**100**

**167**

*Coverage Index, based on Nielsen sets-in-use figures against radio homes in the areas covered*

**100**

**132**

*Cost-per-M Index of spot radio*

*(Base: 1941 = 100)*

**100**

**127**



# Are spot radio costs up-'41 vs. '51?

**Latest NARTSR study shows spot medium's Cost-per-M down as much as 26%**



No sponsor needs to be told that radio rates are higher now than they were 10 years ago. But few advertisers can tell you exactly how cost-per-1,000 in radio compares today with 1941. This is particularly true of national spot radio, whose very flexibility often obscures its true cost picture.

Spot radio has undergone a boom, from around \$46,000,000 annually 10 years ago to some \$135,000,000 today—a higher level than the total spent for network radio. But, until recently, the largest single nugget of information the average sponsor could dig up about spot radio as a medium was that "it brought results."

Now, the new trend in spot radio research, as in network, is toward more comprehensive measurement on the basis of circulation and costs. The reason behind the trend is a familiar one: cost-conscious advertisers today want the answer to the question "Are we getting our money's worth?"

Answering with a resounding "yes," the National Association of Radio &

TV Station Representatives has just reported that:

"The cost of spot radio (a) per-1,000-sets-in-use and (b) per-1,000-radio-families was substantially *lower* in 1951 than it was 10 years previously—26% and 11.9% respectively." This, NARTSR feels, has been brought about by the ever-growing penetration of radio, plus lower advertising unit costs brought about by the steady climb in spot radio dollar volume.

The NARTSR figures, contained in a recent study released by the trade group, were arrived at through comparing costs of a matched sample of 93 radio stations, whose engineering coverage, network affiliation, and other factors are approximately the same as they were in 1941.

NARTSR used a fairly broad base on which to rest its case for spot radio. This is in contrast to the widely-publicized study made by adman Melvin Brorby, of Needham, Louis & Brorby, which drew up a set of indices to analyze the trends in costs-per-1,000, production and talent costs, circulation

and coverage, etc. The Brorby study, first revealed in April of this year to the AAAA's, and earlier this month to the ANA in Chicago, based its spot radio indices on what was true of nighttime one-minute announcements.

NARTSR, feeling that making comparisons in this bracket was "like saying that the Sunday real-estate sections are true of all newspaper advertising," took several types of spot radio activity on its matched sample of 93 stations, and compared them over the decade. This was the result:

	MEDIAN COSTS IN SPOT RADIO NARTSR MATCHED SAMPLE		
	1941	1951	% Change
Class A, one hour	\$145.12	\$163.63	Up 12.8%
Class A, half hour	85.76	97.14	Up 13.3%
Class A, quarter hour	54.20	63.02	Up 16.3%
Class A, one minute	16.27	22.14	Up 36.1%

It was felt by NARTSR that using time periods of differing lengths as an index was the only valid approach since nighttime minute announcements are only part of the picture, and do not include everything from daytime and morning announcement campaigns to spot programs, participations, and



Markets

national

**Replied NARTSR's Tom Flanagan:**

**Cost-per-1,000 way down in last 10 years**

**NARTSR 10-year cost comparison**

*Average Cost Index, based on Class A hour, half-hour, 15-minutes, 1-minute (93 stations)*

	1941	1951
<b>100</b>	<b>120</b>	
<b>100</b>	<b>74</b>	
<b>100</b>	<b>88</b>	

*Cost-per-M Index, based on sets-in-use figures which are all-set totals*

*Cost-per-M Index, based on number of 1951 U. S. radio families*

(Base: 1941 = 100)

station breaks. The figures, of course, are exclusively comparisons of average dollar expenditures necessary to achieve the same allotment of airtime and do not take into account the growing circulation of spot radio.

Other media cost increases, as covered in the NARTSR report, run from an increase in the cost of a black and white page in magazines (covering 44 publications) of 54.5%, to increases in newspapers of 140% for morning newspapers (agate line rate), 87.3% for evening newspapers, and 90.6% for Sunday newspapers.

In terms of cost-per-1,000 NARTSR figures magazine black-and-white pages to be up 18.7%, and that the three newspaper classifications at milline rate are up 21.2%, 14.4%, and 22.7% respectively. Lastly, the spot radio cost, based on sets-in-use, is figured by the trade group to be down about 26.0% from the 1941 level—the only medium of the trio to be lower than a decade ago. (See chart on this page.)

As NARTSR points out, "these figures do not jibe with the figures and charts recently presented to the 4-A's by Melvin Brorby. The difference is,

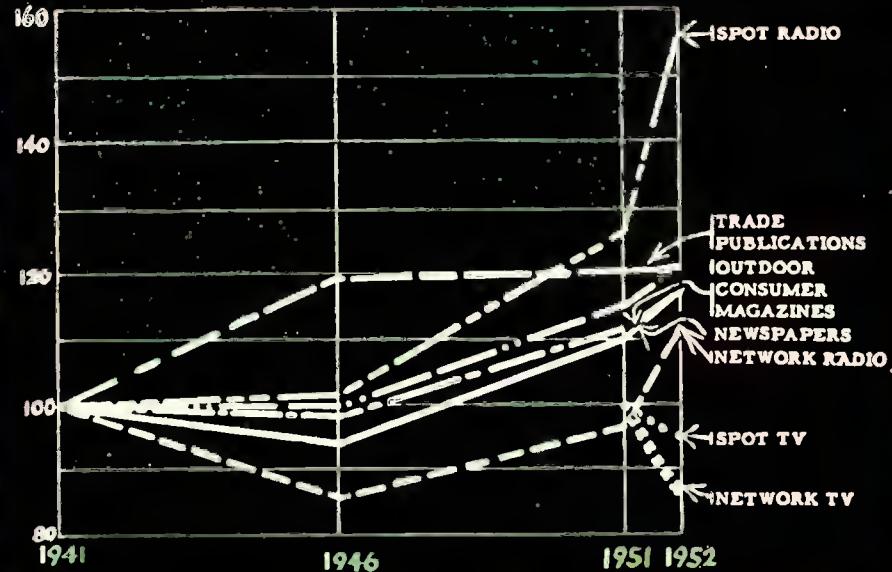
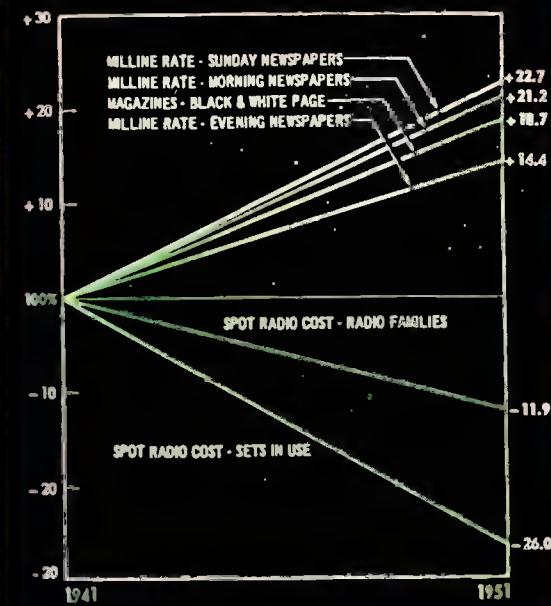
of course, that Brorby figures the increased cost-per-1,000 of magazines and the increased milline rates of newspapers on the basis of circulation without considering readership. But, when he came to figure radio costs, he introduced a new element—listenership—the parallel to which he did not apply to the print media.

"Obviously, circulation is coverage and can only be compared with coverage, but listenership in radio provides a closer definition, and can only be compared with readership in newspapers.

(Please turn to page 61)

NARTSR CLAIMS SPOT COST-PER-M DROPPED

BRORBY COST-PER-M, NOT FIGURED ON "CIRCULATION," SHOW SPOT UP





## Mr. Sponsor asks...

**Now that you've been a seller of radio-TV would your approach and viewpoint be different were you back in the position of a buyer?**

Richard W. Snyder | Sales Manager  
Shaving Instrument Division  
Eversharp, Incorporated, New York

### The picked panel answers Mr. Snyder



Mr. Hazard

Were I again a buyer, my point of view most certainly would be different. And by "different," I actually mean broadened, as a direct result of the greater perspective I have gained as a seller

— a seller of a medium and of a service. If I were a buyer again, my conservatism would be tempered by the realization that the best "buys" are not always those that show up best on a slide rule. Buying — successful buying — must be done with imagination and an understanding of the possible potential, as well as with a cold eye on the cost-per-1,000 homes and persons.

No single agency serves as many clients as the CBS Radio network. From selling and servicing many of these accounts, I realize that a really good buy can sometimes be made by breaking the so-called rules as well as by respecting them completely.

So if I were again a buyer, I would approach the acquisitions of time and talent with much more respect for the intangibles. I would also pay as much attention to the activity of the client's cash register as I would be the program's ability to register high ratings.

W. ELDON HAZARD  
Sales Manager  
CBS RadioNet, N. Y.



Mr. Thompson

Having been in the selling end of radio for several years now, there are a few things I'd do differently if I were back buying. The goal of both the seller and the buyer of any radio time is a "time buy"

which, coupled with good copy and product, will sell merchandise! For the buyer to make such a buy, everyone involved . . . the buyer, the account executive, the media men and the station rep . . . should be completely aware of the over-all problems of the campaign. Thinking back to my days as a buyer, I realize that many times I didn't give the station rep enough information, with the result that he didn't offer me the most suitable availabilities.

Also, I think in many cases the account executives were well versed in the problems and potentials of the other media, but not so with radio. If the account men could spend a little time with station managers and reps, they would undoubtedly develop a greater appreciation for radio's potential and a good buy when it is made.

Incidentally, I have always felt that buyers should be given the opportunity of visiting stations and studying markets firsthand. Field trips such as these are the only way of getting the feel of markets and stations which are bought regularly.

JACK THOMPSON  
Account Executive  
Free & Peters Inc.  
New York



Mr. Percival

It would be difficult for a seller of radio and TV to drop his presentation kit and assume the patient air of the buyer, without effecting some new approaches to the buyer's problems. But it is doubtful

that he would initiate very many major changes. Both buyer and seller are working toward the same goal, i.e. to give the advertiser the most radio and TV advertising mileage for his money. In this respect, they are actually on the same team facing similar problems. Working together as they do, it would be hard to see how either could develop an effective approach that would not be recognized and adopted by the other. Over a period of time, differences in approach tend to become (without slighting their importance) variations of the main theme.

One important variation an ex-seller might insist on would be a positive move away from sheer mechanical buying based on pure statistics. Instead he would want programs whose content fits his client's product, is easily identified with the product, and provides opportunities for promotional tie-ins and merchandising programs. Station reps are very much aware of the value of various "plusses."

The salesman turned buyer would have a greater realization of the salesman's value to the buyer as a teammate, than would his fellow buyers. He knows that in many instances a representative will run the whole gamut for an account; including climbing out on

a long limb and fighting company or station policy. For this reason, a buyer with station experience would not hesitate to consider his salesman as an ally.

These are only two variations of the theme that might be employed by the salesman who crossed the line. However, considering that the buyer and the salesman share the "sales" effort to an almost equal degree, it is difficult to see a large shift of approach in a change-over either way.

MARTIN H. PERCIVAL  
*Account Executive  
National Spot Sales—Radio  
NBC, New York*



Mr. McSweeney

It's only natural in the course of a selling career to assimilate a variety of time-buying techniques from the hundreds of diversified contacts a salesman makes. This in itself should alter my viewpoint and approach were I again to become a timebuyer.

The greater change in my thinking and action, however, would affect "client relations." The ability to recall from personal experience case histories involving similar or allied circumstances could assist greatly in persuading the client to make a favorable decision. At the same time, having been on the broadcasting side of the fence, one would have a greater understanding of the problems one faces. In addition, a man well versed in the buying and selling side of the industry is certainly in a better position to evaluate what is best for the client. It means a smoother working relationship with all members of the buying-selling team. At least I found it to be true when I returned to timebuying for a short time four years ago after spending several years selling national radio.

JOHN J. MCSEENEY  
*Sales Manager  
WMCA  
New York*

#### Any questions?

SPONSOR welcomes questions for discussion from its readers. Suggested questions should be accompanied by photograph of the asker.

**CKLW**

**at 50,000 watts  
gives advertisers the**

**GREATEST  
COVERAGE**

**at the**

**LOWEST  
RATE**

**of any Major Station in the**

**DETROIT  
AREA**

This powerful radio voice is hitting a 17,000,000 population area in 5 important states and is open to advertisers at the lowest rate of any major station in this region. A tremendous buy for action and sales that is establishing new records daily. Get the facts now.

**CKLW**

**50,000 WATTS at 800 KC.  
Guardian Bldg. • Detroit, Mich.**

*Adam J. Young, Jr., Inc.  
National Rep.*



*J. E. Campeau  
President*

*M U T U 4 L*

## USED CAR

SPONSOR: Bartlett Motors

AGENCY: Direct

CAPSULE CASE HISTORY: *Bartlett decided upon an eight-announcement test for two days to sell a used Lincoln Cosmopolitan costing \$2,795. The fourth phone call resulting from the first announcement sold the car. Nevertheless, Bartlett let the schedule run on in order to get other inquiries. As a result, the dealer now runs three announcements daily, seven days a week. The original eight announcements cost \$20.*

KOPP, Ogden, Utah

PROGRAM: Announcements

## TV REPAIR BOOK

SPONSOR: Bedford Book Co.

AGENCY: Huber Hoge

CAPSULE CASE HISTORY: *Bedford offered "TV Owners Guide," a \$1.98 book, C.O.D. plus postage on three transcribed 15-minute programs. The shows, featuring James Conto talking about TV and the book offer, were broadcast on Sunday mornings, 8:15 to 8:30. After three broadcasts and a \$660 expenditure, Bedford received 1,912 mailed requests. Minimum gross was \$3,785.76, assuming one order per letter. Cost per order: under 35¢.*

WJR, Detroit

PROGRAM: James Conto



## FOOD PROCESSOR

SPONSOR: Stewart's, Inc.

AGENCY: Rosengarten & Steinke

CAPSULE CASE HISTORY: *This local food processing plant started a 13-week test with three quarter-hours a week. The program: Nat Williams' Tan Town Coffee Club, 7:40 to 7:55 a.m. Cost: \$52.80. At the end of the test period, Stewart's product sales were up 18% in a group of controlled test stores—an increase of hundreds of dollars. Also, new accounts were opened.*

WDIA, Memphis

PROGRAM: Nat Williams' Coffee Club

## DANCE LESSONS

SPONSOR: Arthur Murray Studio

AGENCY: Russel, Harris & Wood

CAPSULE CASE HISTORY: *This local Arthur Murray studio scheduled a three-week series of announcements to increase enrollment. At the end of the \$180 air drive, Sterling Burnett, local dance studio manager, reported the studio sold \$5,000 worth of dance lessons as a direct result of the campaign.*

KSON, San Diego

PROGRAM: Announcements

## PAINT CLEANER

SPONSOR: Soil-Off Co.

AGENCY: McCann-Erickson

CAPSULE CASE HISTORY: *To increase its distribution of Soil-Off paint cleaner in New York, this company bought participations on the Housewives' Protective League, a Monday through Saturday show. Cost: \$750 weekly. Within a few months, distribution for Soil-Off increased from six department and a few hardware stores to eight large voluntary and 21 super market chains.*

WCBS, New York

PROGRAM: Housewives' Protective League

## WOMEN'S APPAREL

SPONSOR: Orby's

AGENCY: Joyce True

CAPSULE CASE HISTORY: *Thousands of Southern California's swing shift workers drive home from work in the early morning hours thus losing an opportunity to shop. For them, Orby's inaugurated 11:00 p.m. to 3:00 a.m. store hours, promoted the additional hours with 10-second night-time announcements on several d.j. shows. After the first night's announcements, costing \$4.50 each, more than 200 people visited the store, 150 buying.*

KLAC, Los Angeles

PROGRAM: Gene Norman; Alex Cooper

## ANIMAL INSURANCE

SPONSOR: Sutherland Agencies Ltd.

AGENCY: Direct

CAPSULE CASE HISTORY: *On 1 May Sutherland started offering, through announcements, animal insurance coverage against foot and mouth disease at \$7.50 per thousand dollars. The firm reports, "salesmen worked day and night to cover leads spurred by the air campaign. By 11 May, after 11 announcements, Sutherland had written coverage on a million dollars worth of cattle amounting to \$7,500. Cost of campaign: \$26.80.*

CKX, Brandon, Manitoba

PROGRAM: Announcements



## **"Radios?? — we've got 'em EVERWHERE!"**

69% of Metropolitan Louisville families have radio sets in their living rooms . . . 47% have sets in bedrooms . . . 41% in autos . . . 40% in kitchens . . . 7% in dining rooms — an average of 2.4 sets per family!

This means millions of hours of *extra* listening —  
*another reason why WAVE radio delivers 1000 sales impressions for 37¢!*

Check with Free & Peters!

*Facts above are from scientific, authoritative survey made by Dr. Raymond A. Kemper (head of the Psychological Services Center, University of Louisville) in WAVE area, March, 1952.*

# **WAVE** **LOUISVILLE**

**5000 WATTS**

• **NBC** •



Free & Peters, Inc., *Exclusive National Representatives*



...and now a message from our sponsor



by Bob Foreman

There are no dumb sponsors! How often the antithesis of this statement is heard wherever agencymen gather! That's because I suppose, it is only human to belly-ache about the people upon whom we are dependent for our livelihoods. Yet constant harping on the ineptitudes of our clients (advertisers, that is) is bound to do a great deal of harm in an agency, especially among the younger element.

For good advertising is as dependent upon good client relations as it is on the advertising caliber of the people who create it. This is a business of very personal relations, of people working closely with other people and *no machines intervening*, of people bouncing ideas off each other and having little or no scientific data or criteria to chart their course nor to impede them on their way. So an upset stomach or perhaps a dislike of the way a man ties his tie can cause the demise of what might have been one of the advertising gems of the decade.

Since it is upon such a gossamer relation that good advertising depends, one of the agency's prime functions is to keep its advertisers skilled in the use of advertising's tools and judicious in their selection. It took a long time for the agencymen themselves to master the skills they now call their own. They were fortunate enough to have years of first-hand access to varied experience and diverse problems. Also they benefited from the experience of all their predecessors and co-workers in the agency. Yet this know-how is only half useful until it is *passed along* to the client.

Once the transition is made, however, our clients are then eminently competent to judge the efforts of the agency, to approve and to discard via judgment rather than by whim. Which is what we all want, I'm sure.

So I repeat—there are no dumb advertisers, only those suffering from the inabilities of their agency to transfer the creative savvy, research data, and marketing wisdom due to them. And that's why there are ulcers in advertising; nothing inherent in the business itself.

As I write this, I like to think of the "good sponsor"—one with whom it is a joy to work—and a certain gentleman comes to mind. He owns a brewery. He understands advertising. He likes it. And so he spends most of his time in it, rather than in the vats. His budget is large but is equalled by his fund of information. When he agrees, he nods, and the operation goes into effect. There is no waiting for a later-date committee meeting. When he disagrees, even if you're on the other side, you can only respect his opinion.

Because advertising is a business of intimate relations, what results can only be as good as the minds which meet. Conflicts and compromises show up on the printed page, on film, and over the air, as boldly as screamer headlines. All weaknesses and inadequacies are clearly apparent and mean dissipation of selling force. So it is a rare and wonderful thing when agency folks have the privilege of working with a man such as the one to whom I referred. His presence is a stimulus and his comments an inspiration. His person-

ality, a pleasure. These are the things which go to make this business of ours one of the most enjoyable pursuits in search of a living yet devised.

## commercial reviews

### TELEVISION

SPONSOR: *Dolly Madison Fruit Cake*  
AGENCY: *Dan B. Miner, L. A.*  
PROGRAM: *One-minute announcements*

I don't know just how many packaged products have been able to avoid the temptation of using animation (or humor) but I'll wager it's very few indeed. Therefore, it was a real relief to see Dolly Madison presenting her fruit cakes on the shelves in the store and in the hands of customers just as real as life itself.

The tight close-ups of the cake assure taste appeal. Excellent lighting shows the various fruits and nuts and the texture in rich believability. Having screened these commercials just before lunch I can assure you that my own gastric juices became rampant but, unfortunately, I'm on one of those strange diets which does not include fruit cake.

Another problem that concerns many of us in TV copy is the inclusion of several products in a single announcement. This was efficiently faced in one film with three different fruit cakes presented, the one pound, the two pound, and the junior size. Despite the slicing of the message this way, each came off well and the supered prices gave you the feeling of a down-to-earth A&P newspaper advertisement; the kind of thing women have understood and bought from for years. So here's TV showing that it can be used for the direct selling of food products to a housewife just as the Thursday evening newspapers do it—plus, of course, TV's motion and impact. The film was produced by All-Scope Pictures, Inc., Hollywood.

SPONSOR: *Ideal Dog Food*  
AGENCY: *Ewell & Thurber, Chi.*  
PROGRAM: *Station identifications*

From a production standpoint, I have no desire to get into a dog-fight with the above manufacturer. For I believe that the single continuous piece of action starting with a two-shot of animated pooch-

# T. V. story board

*A column sponsored by one of the leading film producers in television*

**SARRA**

NEW YORK: 200 EAST 56TH STREET  
CHICAGO: 16 EAST ONTARIO STREET



How successfully the entertainment "come-on" of the animated cartoon can merge into hard-selling live-action is illustrated by the O-CEL-O TV spot commercials produced by SARRA. Here the spots get off to a gay start with a singing duck who immediately establishes product identification. A quick transition into the "breathing action" of the cellulose sponge dissolves into a series of product-in-use shots expertly blended to drive home a strong brand impression. Produced by SARRA for O-CEL-O, Inc., through Comstock & Company.

SARRA, Inc.  
New York: 200 East 56th Street  
Chicago: 16 East Ontario Street



## SPECIALISTS IN VISUAL SELLING

The spotlight is on the highlights of gleaming hair in this smoothly paced TV commercial for Laco Castile Shampoo. In an aura of elegance, a strong competitive story is hammered home by pointing up Laco's "gentle action" on hair and scalp. An excellent example of power-packed selling with taste and refinement—created by SARRA for Laco Products, Inc. through Vansant, Dugdale & Co., Inc.

SARRA, Inc.  
New York: 200 East 56th Street  
Chicago: 16 East Ontario Street



## SPECIALISTS IN VISUAL SELLING

Creating a "storybook" mood with a movie-style title is the approach for telling a sales story for Mystik Cloth Tape. "The Torn Book", one of a series of dramatic spots produced by SARRA, quickly sets up a problem which the product solves in a twinkling. Emphasis on human interest, through the use of live-action sequences, sells Mystik for a wide variety of uses. This film earned the Chicago Federated Advertising Club's Tenth Annual Award for outstanding achievement. Produced for Mystik Adhesive Products through George H. Hartman Company.

SARRA, Inc.  
New York: 200 East 56th Street  
Chicago: 16 East Ontario Street



**TWO TOP**  
CBS RADIO STATIONS  
**TWO BIG**  
SOUTHWEST MARKETS  
**ONE LOW**  
COMBINATION RATE

Sales-winning radio schedules for the Great Southwest just naturally include this pair of top-producing CBS Radio Stations. Results prove this! Write, wire or phone our representatives now for availabilities and rates!

National Representatives

JOHN BLAIR & CO.

and-product which then moves in to a tight close-up of the latter is ideal (to coin a product name) for use in an eight-second time slot. The commercial being devoid of opticals or even cuts, there are no jarring changes of locale or field which require re-orientation in the viewer's mind—again ideal in the very short length of time afforded by a station identification.

On the other hand, the message (animation of a dog stating in a Mae West tone of voice that "Ideal gives me pet appeal") gives me pause to wonder if the advertiser isn't barking up the wrong tree from an advertising standpoint. My family spends a small fortune on one large dog and would be more disposed toward a product that offered its canine, say, better health or calmer nerves or better disposition, as well as offered greater economy of up-keep plus a way of preventing said animal from sitting on my head when it thunders at night.

There's plenty of package identification, though, in this spot, and the sound track as well as the animation is very well done.

SPONSOR: **Pillsbury**  
AGENCY: **Leo Burnett Co., Inc., N.Y.C.**  
PROGRAM: **Arthur Godfrey and His Friends, CBS**

For evidence that destroys, once and for all, the old saw that a man can't effectively tell a woman anything about her own domain, I refer you again to Mr. Godfrey. This time Arthur advises on the making of pie crusts and turnovers, and the subject is covered with authority, believability, interest, and conviction. The result can only be sales for Pillsbury's Pie Crust Mix.

As usual Arthur speaks colloquially referring to the product as "stuff" on occasion, a method of description that rings as true as apple pie and motherhood—and a luxury of speech seldom, if ever, allowed any of the other thousands of television salesmen—which brings me to my age-old beef—why do most advertisers insist that their commercials sound like a TV-set warranty?

The only reason Arthur Godfrey gets away with being colloquial is, of course, that if you (Mr. Advertiser) don't like it, you are free to sponsor *Daggers in the Moonlight* or some other epic of the air waves—but count Mr. G out. He won't work that way, so many are forced into the position of getting good TV copy despite themselves.

**PROOF ✓  
POSITIVE**  
that K-NUZ brings results

**KAPHAN'S  
Restaurant  
speaks out  
for K-NUZ  
pulling power . . .**

Here is a letter K-NUZ received from Peter Petkas, owner of Kaphan's Restaurant in Houston.

Gentlemen:

As we begin our 40th week on K-NUZ I would like to thank the personnel of your station for their friendly co-operation and assistance. As evident in our fourth renewal of our original contract, we are more than pleased with the results we have obtained from our program "Dinner Date" with Paul Berlin. I think you will appreciate knowing that our overall volume of business has increased 16%, and holidays have shown a 19% increase over the same period before going on K-NUZ.

We are looking forward to continued success with your station.

Very truly yours,  
Peter Petkas

**TIME BUYERS' INFORMATION**  
Kaphan's Sponsors 5  
Quarter-Hour "Dinner Date" Programs per Week  
—6:00-6:15 PM, Monday  
through Friday.

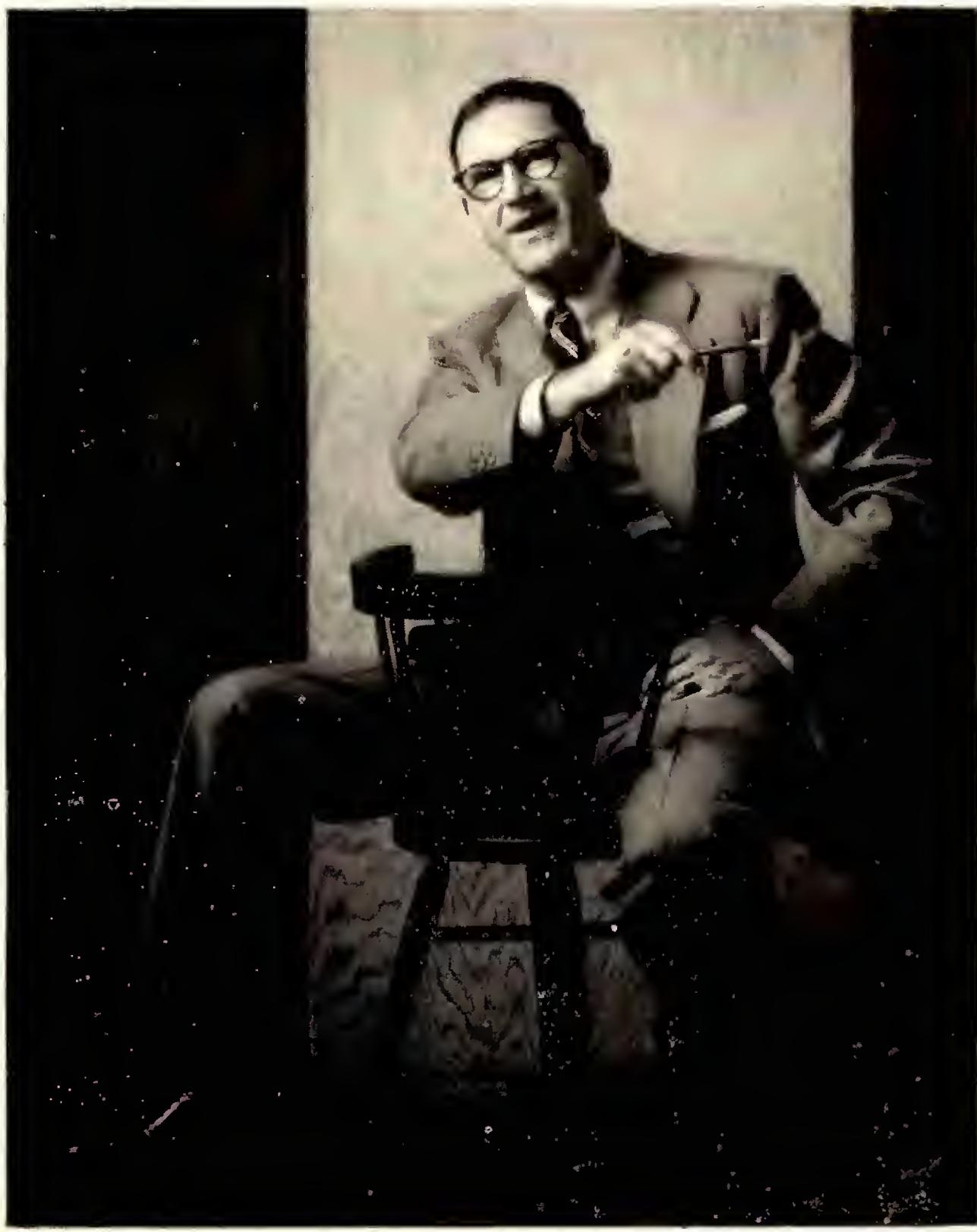
Call FORJOE, National Representative  
or DAVE MORRIS, General Manager  
Keystone—2581

**K-NUZ**  
HOUSTON'S LEADING INDEPENDENT

SPONSOR

NBC's MEN IN THE NEWS: *Henle*

*"I  
love  
politicians"*



Photograph by RALPH STEINER

Ray Henle has a long, sincere and requited affection for the political genus. It goes back to his first years in Washington and one of his first big political stories — when President Coolidge chose not to run. In the intervening years, Henle has covered every convention and traveled extensively with each president as well as candidates Landon, Willkie and Dewey.

As editor-in-chief of THREE STAR EXTRA, his understanding of and continuing interest in

politicians comes in handy.

With Albert Warner as expert on international affairs, Ned Brooks covering domestic news, and Henle on the Washington beat, the Sun Oil Company's THREE STAR EXTRA presents nightly the interpretations of three experts — each working in his special field.

Credit NBC with another unique format for broadcasting news, and credit NBC for having such eminently able

newsmen as Henle, Warner and Brooks.

It's not easy to hold news leadership in both radio and television as NBC consistently does. It has to be done the hard way — by having a larger, more distinguished news force and by broadcasting more hours of news every week. That's why most people hear the news first and hear more of it from NBC.

**NBC radio and television**  
a service of Radio Corporation of America

# ROUNDUP

This SPONSOR department features capsule reports of broadcast advertising significance culled from all segments of the industry. Contributions are welcomed.

## Detroit "I like radio" contest pulls 126,423 entries

When a contest to stimulate radio-consciousness is promoted exclusively on seven radio stations in one city, draws 126,423 entries in two weeks, and makes newspaper headlines, it's obvious a topnotch job has been done for radio.



Contest results pleased station men, judges

The "Wherever You Go There's Radio" contest run recently by the United Detroit Radio Committee did such a job. Detroit-and-area stations which conducted the competition were CKLW, WEXL, WJBK, WJR, WKMH, WWJ, and WXYZ. The contest involved finishing the statement "I like radio because . . .," and ran 19-31 May. All seven stations aired a saturation schedule of chainbreaks and minute announcements during the two-week period, after a one-week "tease" campaign. No other promotion was used.

Winners were announced 11 June. The Grand Prize entry read: "I like radio because . . . it is my newspaper, my music, my clock, my weather forecaster, my theatre, my sports, my laughs, my cookbook, my friendly companion."

The highly successful contest cost the participating stations less than \$1,000 in actual cash, exclusive of the value of the air time. Advertisers donated the prizes in return for air mentions. The Packard Motor Car Company contributed the top prize, a sedan; the Statler Hotel in Detroit, a week in the Presidential Suite; Miami's Surf Comber Hotel, two weeks' vaca-

tion; North American Airlines, a round trip to Miami; A&P, a home freezer; Motorola, Inc., 16 portable radios.

Station managers and contest judges (see photo left) were l. to r., seated: Edward Wheeler, general manager, WWJ; Worth Kramer, v.p., WJR; Norman Glenn, publisher, SPONSOR (one of the three contest judges); J. E. Cainpeau, president, CKLW. Standing: Gordon A. Sparks, commercial manager, WEXL; James G. Riddell, president, WXYZ; Gayle Grubb, exec. v.p., WJBK; Win Levi, *Broadcasting* (contest judge). Not shown are Fred A. Knorr, president, WKMH; the third judge, Louis Miriani, president, Detroit City Council and Acting Mayor (see editorial page 68). ★★★

## 'Green hat' gimmick, WTMA, double car dealer's sales

WTMA radio combined with a "green hat" promotion stunt and broadcast participation by salesmen did wonders for Frank Norris Motors of Charleston, S. C. It caused that dealer's used-car sales to jump approximately 100% the first month and to increase progressively ever since.

Norris Motors manager Bevie L. Machen equipped all his used-car salesmen with green hats. Purpose: to exploit the idea that they could save customers on "the long green." With

WTMA account executive Ralph J. Shade he worked out a schedule of radio announcements. First, "teasers" were aired; then a series of on-the-air telephone pitches between WTMA announcer Red Munro and the various auto salesmen, all handled ad lib. For the first six weeks, Norris ran about 35 announcements a week at a gross cost of \$945.

Enthusiasm spread from salesmen to announcer to public, says Machen. The impact of the campaign was illustrated when WTMA sales manager, Grange S. Cuthbert, Jr., wore a green hat as a gag and in one afternoon picked up three prospects for the auto agency.

Reports Machen: "This campaign conducted by WTMA was one of the most successful we have ever tried. The enthusiasm generated among our own salesmen and the public was higher than in any past campaign."

Norris now uses WTMA on a regular basis (three plugs a day, six days weekly). It has also added three other stations to its radio schedule. ★★★

## KMBC-KFRM vote drive gets record K.C. registration

Sister stations KMBC and KFRM in Kansas City, Missouri, are especially determined to "get out the vote" in their area. To this end, they are con-



Entire K.C. Yellow Cab fleet sported posters

ducting a thoroughgoing promotion which has already put the percentage of registrations in Kansas City at above two times the national average. On one day alone, in early June, there were over 6,000 new registrants in the city.

The campaign started in mid-May, will continue throughout the entire primary and final election stages. KMBC-KFRM have been using nearly \$1,000 a day in air time on the drive. They are utilizing taxi posters, newspapers, staff appearances, and working hand-in-hand with local agencies. Their registration-stimulating efforts even extend out of the state: copies of



Announcer Munro, salesmen ad libbed pitch

a "scorching" radio broadcast by KMBC's Bill Griffith have been offered to 500 newspapers to awaken people to voting responsibilities.

All KMBC-KFRM live broadcasts carry a registration reminder; all station breaks pitch the campaign slogan "Be truly American—register and vote!" This slogan is incorporated into drop-in slugs of various sizes and furnished in mat form to newspaper advertisers. A three-day concentrated on-the-air appeal called for volunteers to help drum up registration, block by block. A series of five broadcasts by special events director Jim Burke explained registration laws.

(Both Kansas and Missouri primaries occur on 5 August; Missouri registrations close 9 July; Kansas, 15 July.)

KMBC-KFRM is cooperating with all other organized "get out the vote" plans. Perhaps the most extensive broadcaster drive is that conducted by the NARTB in conjunction with the American Heritage Foundation. Stations are joining the campaign in groups by state in a cooperative effort to keep the "see you at the polls" message in motion.

★ ★ ★

#### Briefly . . .

KBIG, Catalina, Calif., which made its broadcast debut on 1 June, used almost every ad medium, including time on rival radio and TV stations, to herald its launching. TV announcements appeared on KTLA and KNBH, L. A., while KALI, Pasadena, KIST, Santa Barbara and KVOE, Santa Ana, aired radio pitches for the new station. Other stations welcomed the new arrival in newscasts, among them KFAC and KFVD, L. A., KOWL, Santa Monica and KWTC, Barstow. KBIG "charter sponsor" membership numbered 46 advertisers.

★ \* \*

The Radio Executives Club of New England elected new officers at the end of May. New president is Rudolph Bruce, ad manager, New England Coke Company (photo, back row, right),



REC officers Shea, Bruce, Heerdt, Provandie

who will be aided by (front row) secretary Emmett J. Heerdt, Jr., sales manager, WEEI, Boston and treasurer Paul H. Provandie, Hoag and Provandie, Inc., Boston. Elmer Kettell, partner, Kettell-Carter, was chosen first v.p. and William F. Malo, sales manager, WDRC, Hartford, Conn., second v.p. Outgoing president Edmund J. Shea smiles in back row, left.

\* \* \*

Can a program with no writers, that depends entirely on the extemporaneous antics of an uninhibited zany, sell for sponsors? Such a program is *Kovacs Unlimited* on WCBS-TV, New



Edyth Adams, Kovacs cut capers sans script

York, 12:45 to 1:30 p.m. daily, which stars screwball impresario Ernie Kovacs (formerly on WPTZ, Philadelphia). Proof that a show like this can get results comes from the upped circulation *TV Guide* magazine reports it obtained from a once-a-day, three-week trial of the show. Now a beauty product sponsor, Bonat and Bonat, as well as Flamingo Orange Juice, have placed their faith in the mad doings by starting schedules on the show in June.

\* \* \*

How pre-packaged meats and produce increase sales and eliminate traffic bottlenecks in super markets was disclosed in two time studies released by DuPont at the Super Market Institute Convention, Wilmington, in May. A survey on meat buying, "Time Lost or Time Saved" revealed that 2,700 shoppers in self-service meat departments purchased 5,927 items in 116.7 hours, while an equal number of service meat shoppers spent 198 hours making 5,467 purchases. The other study, "Prepacking—an Approach to Produce Profits" reported that a group of shoppers in self-service produce departments

(Please turn to page 58)

## PINPOINT YOUR PERSISTENT SALESMAN



SELLING  
PROSPEROUS  
SOUTHERN  
NEW  
ENGLAND  
with  
UNDUPLICATED COVERAGE  
in

220,000  
HOMES!

Represented Nationally by  
Weed Television

In New England — Bertha Bannan



## WHEN TELEVISION

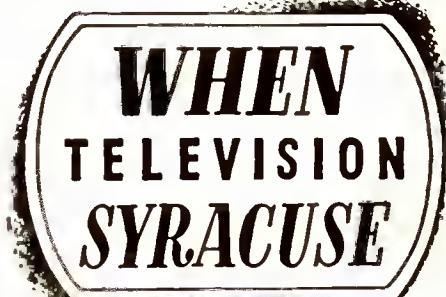
Reaches the Audience with the "Green Stuff"

Here's a rich market . . . and here's Central New York's most looked at television station — ready to present your story to a "buying" audience. More top shows . . . more local advertisers . . . greater results.

**Sell with WHEN**

Represented Nationally  
By the KATZ AGENCY

CBS • ABC • DUMONT



A MEREDITH TV STATION



### agency profile

**John Mosman**  
Radio/TV v.p.  
Harry B. Cohen Advertising Co.

The pack of Philip Morris on John Mosman's desk symbolizes the lingering connection he has with the past. For the five years prior to his taking up the radio/TV vice presidency at Harry B. Cohen's agency last month, he was radio/TV account executive for the Philip Morris account at the Biow Co.

Mosman's switch came at a time when the Cohen agency was busily adding new executive talent to handle greatly expanded air activities. Radio and TV expenditures of such clients as Grove Laboratories, Pearson Pharmacal Co. (Ennds), and Utica Club Beer have zoomed billings.

As in the case with anyone working with the medium of TV, Mosman has strong opinions regarding the best way to put a show on the air. "Hollywood producers," he says, "have demonstrated during the past year that their retention of residual rights permits the offering of first runs of filmed dramatic shows and situation comedies at prices markedly below actual production costs. To achieve maximum control over final product and to obtain the most good out of the sponsor's advertising dollar, Hollywood showmanship and production efficiency has offered an expressive formula."

This, apparently, isn't an ivory tower observation; the two highest rated shows of the nine TV and 13 radio programs with which Mosman was associated recently were *I Love Lucy* and *Racket Squad*, both on film. His current assignment at the Harry B. Cohen agency includes supervision of *Police Story* and *Lights Out*, both, paradoxically enough, live shows.

Prior to his five year hitch at Biow Co., Mosman had worked in various capacities at CBS, starting as an apprentice in 1936 after his graduation from U. of P.'s Wharton School of Finance. At CBS he rose to producer-director status and later was assistant director of network operations. During that period he worked on a variety of house packages, wrote and produced four Columbia Workshop programs.

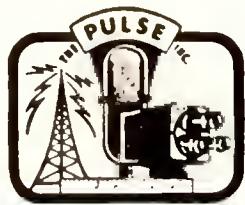
Born in New York City on New Year's Eve 1914, Mosman still makes his home here, but gets out on Long Island Sound in his "S" class boat whenever possible. His wife, the former Jone Allison, shares his interest in TV and will soon be starred in the TV version of *Guiding Light*. ★ ★ ★



*Shortest distance between buyer and seller*

... pinpointed to the national advertiser and his advertising agency. For complete data, write Norm Knight at 510 Madison Ave., New York 22.

**SPONSOR**  
*For buyers of broadcast advertising*



## AUDIENCE COMPOSITION A New Pulse Service

for all network programs—radio and television. Two reports annually — spring and winter.

The spring reports are now available, showing the number of men, women, teenagers and children listening to each network radio program and viewing each network television program.

For information about this new service, write . . . . .

**THE PULSE Incorporated**

15 WEST 46TH STREET  
NEW YORK 36, N. Y.

## What's New in Research?

a SPONSOR original

Survey shows 6.2% of homes now have more than one TV set

Q. How many TV sets do you have in your home now?

1 set	93.8%
2 sets	5.4
3 sets	.8
Total	100.0%

Q. Where is the set located?

Livingroom	89.0%
Den	6.2
Diningroom	2.3
Bedroom	5.4
Miscellaneous	4.1
Total	100.0%

Yes	5.8%
No	70.1
Don't know	24.1
	100.0%

SOURCE: Advertest Research study conducted exclusively for SPONSOR during first two weeks of June  
RESPONDENTS: TV set owners in 754 homes in the New York Metropolitan area

### Key observation emerging from multiple TV set study

Tendency to buy more than one TV set for the home has been making little progress in what is recognized as one of the richest TV markets. When a similar count was taken by Advertest around the beginning of 1952, the homes with more than one TV set in this area was about 4%. The latest poll puts the multiple ownership category at 6.2%. Many of the respondents when asked when they intended purchasing an additional set indicated they were waiting for color.

### National ratings top TV programs (Percentage of homes reached in program station areas)

Rank	Program	TRENDEX			NIELSEN		
		1-7 June 1952	Rating	Network	10-24 May 1952	Program	Rating
1	<i>I Love Lucy</i>	49.6	CBS		1	<i>I Love Lucy</i>	61.3
2	<i>Talent Scouts</i>	38.1	CBS		2	<i>Talent Scouts</i>	52.7
3	<i>Godfrey's Friends</i>	32.1	CBS		3	<i>Pabst Fights</i>	46.5
4	<i>Red Skelton</i>	31.8	NBC		4	<i>Red Skelton</i>	44.7
5	<i>What's My Line?</i>	31.0	CBS		5	<i>Milton Berle</i>	43.5
6	<i>Gangbusters</i>	29.7	NBC		6	<i>Godfrey &amp; Friends</i>	41.9
7	<i>Star Theatre</i>	28.0	NBC		7	<i>Show of Shows</i> (Participating)	41.6
8	<i>Big Town</i>	27.8	CBS		8	<i>Philco Playhouse</i>	41.2
9	<i>The Web</i>	27.7	CBS		9	<i>Show of Shows</i> (Camel)	41.1
10	<i>Strike It Rich</i>	27.1	CBS		10	<i>Fireside Theatre</i>	40.4
	Special Sporting Event Walcott-Charles Bout	58.6	NBC				

## REGIONAL BEER

(Continued from page 27)

*When the umpire sings this song:  
Falstaff Beer is the right beer yes-  
siree*

*Falstaff Beer is premium quality  
Smooth 'n golden mellow brew  
Tangy, zesty, flavor, too  
Taste it once and once you do  
You'll always ask for Falstaff*

Later last year, a disk containing big band and hillbilly arrangements of the theme, originally intended as a distributor giveaway gimmick, turned up on disk jockey shows and juke boxes. Says the agency, "We got advertising at a cost of practically nothing-per-1,000. Disk jockeys played it on the air as 'entertainment' because it was such a catchy arrangement, and public places with juke boxes were constantly getting the Falstaff pitch—paid for with someone else's nickel!"

Further evidence of Falstaff's ability to get the most out of a dollar showed up in the promotion of Dizzy Dean's affiliation with the brewery. *Sporting News*, the baseball fan's bible, thought so much of Falstaff's signing of Diz and the *Game-of-the-Day* that a special four-page section was devoted to the brewery's sports broadcasting activities. Falstaff made sure that 300,000 reprints were distributed in their market area.

When "Pride of St. Louis," a film biography of Dizzy, opened in St. Louis, Falstaff's public relations firm (Thomas Parry & Associates) beat the drum in grand style. The ball park was mobbed as Dean was presented with gifts ranging from an honorary degree to a pure-bred bull calf. Falstaff received a host of plugs in the attendant publicity.

Next on the agenda is distribution of a *Dizzy Dean Dictionary* which will be plugged heavily in all broadcasts. It is loaded with choice bits of Dean's "English," such as "slid into third."

Dean is also used in Falstaff's local telecasts of the St. Louis Browns' games. Because of the one-channel situation in St. Louis, clearance for only about 20 games is expected this season, but the brewery will take as many as they can get.

In other TV markets, Falstaff had to figure out a way to get around the rate card increases which reflected growing set saturation. This was done by substituting half-hour or hour-length programs when the big hunks of time were

gradually whittled down.

Producing these commercials put a feather in the cap of the agency's Frank Woodruff and jingle producer Phil Davis. By reversing standard TV film procedures they executed the entire 1952 TV campaign—usually a four to six week job—in 10 days. With film producer Martin Henry of Video Varieties, they developed a technique which cut costs 50%.

This was accomplished by recording the audio first and timing it to a written description of the action to take place. A group of 20-25 voices was used to get a "big sound" and various

versions of the Falstaff musical trademark were recorded to cover everything from baseball to lawn mowing or a housewife in the kitchen. The camera was put on a dolly in order to get all long shots and close-ups in continuous action; during shooting, the previously recorded sound track was played back on the set so that action could be coordinated with sound. Result: a minimum shooting schedule and costs cut in half.

If all this activity sounds like the campaign of a national brewer, that's all part of the Falstaff psychology. Many people in Falstaff territory would

**GARY**

You can't cover Indiana's #2 market from another state.

Our rates are local and include complete merchandising distribution and promotion assistance.

We serve 400,000 loyal listeners in Negro, rural, industrial, and four nationality groups.

Only the Gary Sales Plan sells Indiana's second market.

Call us without obligation.

Doe O. Coe  
Gen. Mgr. - WWCA

**WWCA**

**Gary Indiana's  
No. 2 Market**

**50 kw**

**10 kw**

**5 kw**

**Chicago's  
Radio  
Monster**

be surprised to learn that the brand is not sold from coast to coast. The way the "Premium Quality" pitch is put across, beer drinkers tend to classify Falstaff with the top national brands.

That's probably just the way "Papa Joe" Griesedieck would have wanted it. That family name is synonymous with brewing in the Midwest. The Griesediecks started making beer in Stromberg, Germany, in the 18th century. Falstaff's founder started working in his father's brewery, was one of the first graduates of a brewing school in New York, and joined with two of his

brothers in opening a brewery in 1891. He started the present organization on his own in 1917. (Various members of the Griesedieck family in the Midwest are connected with various breweries which produce The Original Griesedieck Brothers Light Lager, Stag Beer, and Hyde Park Beer.)

During the prohibition era the Falstaff firm kept in business by manufacturing near-beer and soft drinks, processing ham and bacon in a converted section of the brewery. With the coming of repeal, the brewmasters got back to their wort.

Then began the technique which has been the backbone of Falstaff's success. Less than a month after repeal, Falstaff leased a second brewery in St. Louis, purchased it a couple of years later. In 1935, the Fred Krug Brewing Co. in Omaha was acquired, and two years later the National Brewing Co. in New Orleans. A third brewery in St. Louis was purchased in 1948.

Since then an \$8,500,000 expansion and modernization plan has brought facilities up to their present capacity of 3,000,000 bbls. annually. The just-completed revamping of the New Orleans plant brought its capacity to 1,100,000 bbls. a year, made it one of the largest and most modern brewing plants in the South.

The added New Orleans capacity will help to serve the expanding Southern markets. Modern though the expanded plants may be, a rigid control system is necessary to maintain uniformity of taste, flavor, and quality of the beer made in different localities. This is done by having the plants forward samples of the ingredients and of the product at each step of the brewing process to the central laboratory in St. Louis for testing and approval.

In St. Louis, too, are the offices of Falstaff's top management group: Alvin Griesedieck (son of the founder), president; Harvey Beffa (next year's Imperial High Potentate of the Shriners), first v.p. and general manager; son Joseph Griesedieck, v.p. and acting general manager; Karl Vollmer, v.p. in charge of marketing, sales and advertising; and grandson of the founder, Alvin Griesedieck, Jr., assistant ad manager. This is the group responsible for Falstaff's modernization program.

Modernization of advertising techniques has kept pace with physical improvements. Today, newspapers get little more than 10% of the ad budget and are used to promote the big air efforts and hypo special events such as the New Orleans ceremonies and Dizzy Dean Day. Some of the outdoor's 30% share is used to point up Falstaff's radio and TV programing. This is a distinct change from the budget breakdown of a decade ago when radio, outdoor, and print each got equal allocations of the budget.

Cliff Fitzgerald brought the account to Dancer, Fitzgerald & Sample in 1941 when that agency succeeded Chicago's Blackett, Sample & Hummert.

Falstaff first tried radio in 1935 with

## 17 OUT OF 18 PREFER WDAY, FARGO!



Students at North Dakota Agricultural College recently conducted an independent survey among 3,969 farm families in a 22-county area around Fargo. Each family was asked, "To what radio station does your family listen most?" 3,120 of the families named WDAY; only 174 named Station "B"! WDAY WAS A 17-TO-1 CHOICE OVER THE NEXT STATION—A 3½-TO-1 FAVORITE OVER ALL OTHER STATIONS COMBINED!

Fargo-Moorhead Hoopers prove that WDAY consistently gets a 3-to-1 greater Share of the "in-town" Audience than *all other stations combined*\*!

BMB figures and mail-pull stories also prove that WDAY "hogs the show", throughout the entire Red River Valley! Write for all the facts today, including availabilities.

*\*Despite the fact that the other three major networks maintain local studios!*



WDAY • NBC • 970 KILOCYCLES • 5000 WATTS  
Free & Peters, Inc., Exclusive National Representatives

a show called *Public Hero* No. 1, but gradually shifted to sports on a market-to-market basis. Then, in 1941, they abandoned the multiple-brand policy, under which Falstaff sold four brands, concentrated on selling one package, Premium Quality Falstaff beer.

That same year they showed considerable foresight by hiring Dizzy Dean as a sportscaster, his first job in that role. Covering the Cards and Browns over a network of Missouri stations seems to have helped do the trick. Sales jumped from 660,000 to 1,250,000 bbls. in one year.

Wartime grain restrictions froze production at that level, but the advertising was not permitted to slump. One reward they got out of this policy was the all-St. Louis World Series in 1944. More important, accumulated demand boosted sales to 2,200,000 bbls. in 1947 when the grain lid was lifted.

Various radio shows were tried during the next couple of years. *Music from the Heart of America* was on over a split NBC net; sports shows, news, disk jockeys formed spot programming.

In 1951, Falstaff bought the *Game-of-the-Day* baseball coverage offered by Liberty. This year, their deal with Mutual calls for them to pay half the tab of every game covered, plus an option for local Falstaff distributors to get first refusal on the other half of the game. About 20% of the distributors have picked up these options. In areas where Falstaff or their distributors have not booked *Game-of-the-Day*, it is sold on a co-op basis to local or regional sponsors. In addition, Gillette picks up a five-minute warmup before each game every day; Camels carries a post-game five-minute scoreboard program six days a week (they don't believe in advertising on Sunday); and General Mills has the five-minute spot after games on Sunday.

Distributors are optimistic that the current advertising program will ring up sales to match the upped Falstaff production capacity. The pale, dry, light beers that have captured the taste of imbibers in the East haven't successfully invaded Falstaff territory. The distributors seem confident that Falstaff's combination of the desirable factors of both local and national beers will mean continued growth.

The recent acquisition of Eastern manufacturing facilities by Schlitz, Budweiser, and Pabst in order to be nearer substantial markets seems to speak well of the Falstaff formula. ★★

## TEA ON THE AIR (Continued from page 31)

the one notable exception of Lipton, air advertising is local and selective. An Industrial Surveys Company study during a six-month cold-weather period turned up the enlightening fact that 70% of the tea is consumed by 14% of U.S. families, mostly in the Northeast. • Tea is really two beverages—hot and iced. A regional sales silhouette for hot tea does not look anything like a similar sales profile of iced tea. Month-by-month sales comparisons of

the two beverages also differ strikingly. These are facts no advertising planner can overlook.

- The tea industry is dominated by one giant (Lipton) with perhaps half a dozen moderate-sized, regional and inter-regional firms trailing far behind. Making up the body of the industry pyramid are some 400 smaller packers, distributors and chains, many of whom also sell coffee. Like coffee, a strong local tea brand will often outsell more widely distributed brands. But a tea firm with a small radius of distribution.

Mr. Jack McKibbin  
Convention Sponsor  
Westinghouse Co.  
Pittsburgh, Penna.

Dear Eddie:

I here thet th' one-two punch is good in any campaign. Kinda like my one-two punch with a mop and broome. You fellas is gonna broadcast th' convenshuns from Chicago ovur our stashun and we iz followin' thru by sendin' Ross Edwards to cover what our delegates is doin'. Th' boss sez h'its th' first time a stashun in th' state ever sent h'its own newsman to a convenshun. You be sure to look up this fellas Ross Edwards if you wanna know what the W. Va. delegates iz doin'. Folks back here will be gettin' th' news on WCHS with 5,000 at 580.

Yrs.,  
Algy.

W C H S  
Charleston, W. Va.

no matter how popular the brand is, will use local advertising for obvious reasons; it always faces the danger of encroachment from outside.

- Dollarwise, tea is snowed under by appropriations for competing beverages, especially coffee, so every penny spent for advertising must count.

There are three ways that a tea packer can try to sell the consumer market: (a) he can persuade his steady customers to drink more tea, (b) he can persuade other tea drinkers to switch to his brand, or (c) he can persuade consumers of competing beverages to switch to tea. The tea packers go after the first two types of consumers for they feel that convincing beverage-switchers is harder and more expensive than cultivating existing preferences. The Tea Council, on the other hand, tries to convert the coffee drinkers.

All these factors indicate why there is only one radio and TV network program which tells consumers what tea they should drink. This program is Arthur Godfrey's *Talent Scouts*, which is simulcast by Lipton over CBS on Monday nights (8:30 to 9:00). And even Lipton bypasses Godfrey in favor of spot advertising on the West Coast. Popularity figures for the program on the Coast (where a kine was used) were not satisfactory, Lipton found, and so they bought high-rated spot TV time for better and more selective impact. Tea sales figures further explain Godfrey's absence from the West Coast. For the West, including the West Coast, buys only 8.5% of the nation's tea.

Whatever the reason for the West Coast situation, it is not considered a particularly serious blemish on the Godfrey escutcheon; he is still blessed thrice daily by the Lipton people. As a sales phenomenon, he is unique and his comfortable, disarming patter has probably had more impact on Lipton tea consumption than a ton of research studies could provide.

Lipton now looms large enough in the tea industry to make its competitors sigh. It is Number One tea packer by far and its over-all share of the market is supposed to be somewhere around one-third. It is a member of the Lever Bros. family (the giant British holding company, Unilever, Ltd., holds an undisclosed share of Lipton stock) and its distribution undoubtedly is benefited thereby. However, Lipton itself has a sales staff of about 325 which works closely with dealers. Some ad-

nien believe that the industry suffers from a lack of point-of-sale material but Lipton is not among those at whom the finger is pointed.

*Talent Scouts* has been Lipton's network radio showcase for nearly five years, and became a simulcast in December, 1948. The show sets Lipton back about \$2,000,000 yearly, though part of this cost must be assigned to the firm's Soup Mix and Frostee Mix, which also benefit from the Godfrey sales technique. The program pull is occasionally tested with give-aways such as steak knives and scissors.

Until last April there was another network program that carried a tea sales message—Garry Moore, who appears on CBS-TV five afternoons a week. The participating sponsor was Standard Brands, which had Moore speak up for Tender Leaf Tea along with its Chase and Sanborn's Instant Coffee.

Standard Brands' decision to drop Garry Moore and use spot advertising instead points up another interesting fact about the industry setup. Its Tender Leaf is the only brand beside Lipton that can be considered truly national. The brand's distribution, however, is spotty and its total sales are behind Salada and Tetley, both of which confine themselves to pickings east of the Mississippi.

The Salada people have been holding on to second place in the sales race without taking to the air but their cool attitude toward air advertising stands out like a sore thumb among the big brands. As a rough indicator, the Standard Advertising Register, for instance, lists 23 out of 31 tea houses using radio with six of the 23 also on TV.

Tetley, which rates third place in sales, will spend at least \$100,000 this year in spot radio alone and the firm expects to increase this budget in 1953. Their efforts in TV have so far been tentative and inconsequential. According to one source, Tetley's schedule pinpoints 28 markets in New England and other areas as far west as Detroit.

Additional stations in the South will be added this summer to push iced tea. Appropriations for the current campaign are said to be 25% higher than two years ago and sales in their target markets have been sliding upward at the rate of 12 to 15% annually during the same period.

Two other major brands, McCormick and White Rose (Seeman Bros.), have been using the air to good effect; their

sales increases have been running ahead of the industry average. The latter is believed to be the heaviest user of spot in its distribution area, although this must be qualified somewhat since White Rose combines some of its tea and coffee advertising. On WOR-TV it has tea and coffee plugs 10 times a day, seven days a week. On radio, White Rose goes for news commentators, using Charles McCarthy on WNBC and Harry Clark on WCBS, for example. (It is interesting to note in this respect that Lipton prefers women's shows when it makes spot buys.)

McCormick and White Rose illustrate again the regional character of the popular brands. McCormick is a New England favorite and White Rose's 20-state distribution overlaps McCormick somewhat. In addition to differences in regional distribution, there are often complex factors within a single firm's distribution pattern. One large tea packer found that his sales were divided as follows: farm areas, 18.4%; cities under 10,000, 25.3%; cities between 10,000 and 100,000, 14.1%; cities between 100,000 and 500,000, 8.5%; cities over 500,000, 33.7%.

The picture is further complicated by the growing iced tea habit, which has marked sectional differences. Iced tea, some people say, saved the industry. This may be fact or fiction but it is unquestionably true that the use of iced tea has been growing strongly and steadily since the summer of 1904, when Richard Blechyden, an Englishman, opened a tea pavilion in the St. Louis World's Fair. Seeing perspiring hordes passing him by in favor of a nearby soft drink emporium, Mr. Blechyden hit on the idea of putting ice in his tea and bottling it.

The bottling idea may have been a dud, but tall, frosted glasses filled the

niche nicely. Estimates of iced tea drinking in the home during 1951 range anywhere from three billion to six billion glasses. According to the Tea Bureau, 1951 iced tea sales in restaurants were 90% above 1948 and 30% above 1950. The 1951 restaurant sales offset slight drop in home sales. It is figured that 40% of annual U. S. tea purchases now fall during the four hot months. In some regions this is even more pronounced. Southerners buy 8.1% of their tea during the first quarter of the year; 30.3% during the second quarter; 45% during the third.

The summer sales peak isn't as high

★ ★ ★ ★ ★ ★ ★ ★  
"I have always believed that one of television's greatest assets would be its ability to bring into the home events which are still happening, the outcome of which God alone knows."

WILLIAM B. LEWIS  
President  
Kenyon & Eckhardt, Inc.

★ ★ ★ ★ ★ ★ ★ ★  
in other sections of the country, but it is certainly noticeable enough to be taken into account when laying out a broadcast advertising campaign. In the West, the percentage by quarters ranges from 21.2 to 29%; in the Central States, from 19.8 to 32.2%.

In the East and New England, where tea is most popular, one would expect steady year-round sales; that is exactly what happens. The variation is confined to a narrow 23.2-26.7% range.

A measure of the importance of the iced tea market is the fact that Lipton uses spot radio announcements for iced tea but not hot tea. And it has been estimated that Lipton's share of summer tea sales exceeds 45%.

Many advertising men consider soft drinks iced tea's real competition, but in line with what was said above about

the difficulty of winning new tea users, most iced tea advertising is directed straight at competing brands.

Listen to the beginning of a typical Tetley radio commercial: "Ladies . . . here's a cold fact about iced tea! How good your iced tea tastes depends greatly on the *brand* you buy! Because not all teas are the same. . . ."

This strong emphasis on brand competition is also partly due to the fact that the mass of the tea packers don't consider themselves well-heeled enough for missionary work. Conversions of the coffee drinkers and soft drink habitués are left to the Tea Council and Arthur Godfrey. The latter packs a wicked sales wallop for Lipton, however, and has probably caused more brand-switching than beverage-switching though many of his commercials have a "try tea" theme.

It has also been suggested that the packers who distribute both tea and coffee may find no reason to change their current ratio of popularity (the over-all home-consumption ratio of coffee to tea drinking is three to one). According to one trade source, the Tender Leaf tea people admit they are not interested in pulling consumers away from Chase and Sanborn's coffee, their brother brand in the Standard Brands family.

As for invading territories where tea consumption is low now, even the more prosperous packers feel that remaining within their present distribution area is safest and most profitable.

This brings up the fascinating question of whether the industry distribution setup determines tea habits or whether tea habits determine the industry distribution setup. An answer to this could shed much light on tea's future. For the present, though, there is no question about the fact that individ-

**In Boston**

**SUNDIAL SHOES**

through

**HOAG & PROVANDIE, INC.**

OWNED AND OPERATED BY THE BOSTON HERALD-TRAVELER CORP.

**Buys**

**WHDH**

**50,000 WATTS**

through

**John Blair & Co.**

Same old story  
in Rochester ...

**WHEC WAY  
OUT AHEAD!**

Consistent audience rating  
leader since 1943.

**WHEC**  
ROCHESTER, N.Y.  
5,000 WATTS

Representatives ...  
EVERETT-MCKINNEY, Inc., New York, Chicago  
LEEF O'CONNELL CO., Los Angeles, San Francisco

**CBS**

*The Only*  
COMPLETE BROADCASTING  
INSTITUTION IN

*Richmond*

**WMBG**—AM  
**WCOD**—FM  
**WTVR**—TV

First Stations of Virginia

**WTVR** Blair TV Inc.

**WMBG** The Bolling Co.

ual industry members take the conservative position that low-consumption areas can wait.

The Tea Council, in its missionary work, doesn't concentrate on low-consumption areas but it makes sure these areas are reached through *Life* magazine, billboards and 33 Sunday newspaper supplements. For a while, Council magazine ads were divided among *Life*, *Look*, *Collier's*, and *Saturday Evening Post*. It was finally felt that this policy spread the advertising money too thin and the decision was made to concentrate on *Life*. The billboards and supplements are used primarily where the greatest number of people can be reached, and not necessarily where tea consumption is low.

The Council and tea packers are bucking a lot of ad competition from both coffee firms and the Coffee Bureau and some of the figures suggest that, perhaps, tea could do well to up its expenditures a bit. The latest figures available (1950) indicate that about \$14 million was spent on advertising of both beverages, the consumption of which totaled 70 billion cups. These ad figures include network radio and TV, the larger newspapers, and magazines.

A breakdown shows that tea's percentage of the total advertising money spent was 22% with tea making up 28% of the 70 billion cups; the corresponding figures for coffee were 78% for advertising, 72% of the cups.

The Council isn't particularly worried about the fact that tea spending lags behind. They feel their advertising efforts have shown results, although they know that coffee is going to be a tough opponent to carve up. They have high hopes for their coming air advertising this fall. ★ ★ ★

#### ROUNDUP

(Continued from page 49)

bought 16% more items in 24% less time than an equal group of shoppers. Both studies are available from DuPont Film Department, Wilmington, Delaware.

\* \* \*

CBS Radio's business documentary, "More Than Meets the Eye," is currently being shown—through 11 July—to ad industry executive groups at



New York's Museum of Modern Art (12:15 p.m. daily). Plans are under way for showings in other big cities around the country. Among those who viewed the film in its 2 June premiere at Ciro's, Hollywood, were (photo, l. to r.) Adrian Murphy, president, CBS Radio; Marie Wilson, CBS Radio's *My Friend Irma*; Jack Benny; and Bob Fallon (Marie's husband).

\* \* \*

KNOE, Monroe, La., believes in doing things thoroughly. To cover returns in the recent Democratic Primary election for city officials, KNOE manned each of the city's 31 precincts with exclusive correspondents, who called in returns every quarter hour. While the other two stations signed off at about 1:00 a.m. with returns still incomplete, KNOE kept its listeners informed from 7:00 p.m. poll-closing time until the last ballot was counted at 5:50 a.m. the next morning.

\* \* \*

Since 1933, the bulk of the Philip Morris ad budget has gone for broadcast advertising (in 1951 PM spent approximately \$7,000,000 of a \$10,500,000 budget on radio and TV). Results are reflected in PM's growth from an unknown brand in 1933 to No. 4



in the cigarette industry by 1938 (its position today). The most recent step in Philip Morris expansion—spurred by an 80% increase in sales the last five years—was the opening of their new \$10,000,000 plant project in Louisville in mid-May. WHAS and WHAS-TV, WAVE and WAVE-TV gave full coverage to the dedication ceremonies.

It was 2:00 p.m. when the WMIN, St. Paul-Minneapolis, news ticker clicked off the news that Regulation W was lifted (which meant the removal of many restrictions on installment buying). News director Norm Page spotted the story right away—and recognized its importance to many WMIN advertisers. Within 15 minutes, every automobile, appliance and furniture sponsor had been notified, reports the station. By 3:00 p.m. every commercial, including transcriptions, had been changed to take advantage of the new regulations.

\* \* \*

WTAG (Worcester, Mass.) sales promotion manager Ed Quinn and wife were having a quiet supper at home, listening to the radio. A station-break announcement popped in suggesting that husbands "take advantage of Worcester's many restaurants . . . why not treat the wife and take her out to dinner once in a while?" "Yes," pleaded the Mrs., "that's an idea! Why don't you take me out once in a while?" Quinn was nonplussed. The announcement was part of the station's huge "Shop in Worcester" campaign—and Quinn had written it.

\* \* \*

- CBS Radio Spot Sales reports that as of 2 June, WBT, Charlotte is carrying *Housewives Protective League* and *Starlight Salute*, with participations currently available to advertisers.
- WOW and WOW-TV, Omaha, announce that the Fifth Annual WOW Farm Study Tour to Mexico and Texas will run from 14 to 30 September. A maximum of 200 persons will go.
- WEEU, Reading, Pa., discloses it will again broadcast the goings-on at the third annual Pennsylvania Dutch Folk Festival, 3 to 6 July.

★ ★ ★

## RADIO-TV DIRECTORS

(Continued from page 33)

shows. He knows, at any time, the relative values and merits, the costs and techniques, of both radio and television. He knows which one will work best under certain given conditions, or for a particular result, and he isn't partial to either medium."

### **He works with efficiency**

"Radio-TV department executives give me a shock, now and then, when they exhibit a complete disregard for the client's money. To some of them, a client should mortgage his factory if there's a good show for sale. Some others are free with spending money for items which later turn out to be a waste of time, and for patch-ups and extra rehearsals that could have been avoided if more thinking had been done beforehand. I like the man who regards the client's ad money as a mark of confidence in the agency, and spends it wisely. I also like the radio-TV department director who is aware that advertising is a business, and who keeps his appointments and meetings on schedule. He should keep in touch with the account man and other agencymen to be prepared for major shifts in client strategy, and not fly into temperamental outbursts at a later date, after the damage is done."

*Men outside the agency offered the following yardstick for successful radio-TV directors:*

### **He's receptive to new ideas**

"Since I make my living as an independent radio-TV producer, there's nothing I dislike more than the agencyman who complains that 'nobody ever comes in with anything *really* new' over cocktails, and then sits all day in his office, behind a barricade of secretaries,

with the door closed. Maybe my new show isn't for his client. But, when I've gone to the trouble to hunt up good talent, find a good idea, and cut a record or make an audition film, I'd like at least the courtesy of a hearing. Who knows? He might find, in a few weeks, that a new show offered him earlier is just the thing the client now needs. I enjoy dealing with the agency radio-TV boss who gives more than lip service to the constant search for new entertainment ideas, who scouts everything from night club acts to magazine features for new faces and new talents."

### **He's considerate of freelancers**

"The head of a big agency's radio and television department has a lot of power. All kinds of people are anxious to please him, because they want to sell him something. I mean producers, writers, actors, actresses, film men. When he says 'jump'—they jump. I know a few agencymen who have let this power go to their heads, and who act like little dictators. They are free with the sarcasm to people who may be specialists in some one phase of the business, and strut around in their offices and in the studio like *pukka sahibs*. When I meet one of the rare ones who realizes that freelancers like to be treated as people, not like peasants brought before Ivan the Terrible, I will work extra-hard to do a good job for him."

### **He sets sensible deadlines**

"Our talent agency, not long ago, got a call from an agency radio-TV executive. This agencyman had been looking over an idea we had presented to him, and had shown it to the client. The client had liked it, and agreed to buy it. With no thought of us, the agencyman had promised that the

**In Boston**

**STUDEBAKER**

through

**ROCHE, WILLIAMS & CLEARY, INC.**

OWNED AND OPERATED BY THE BOSTON HERALD-TRAVELER CORP.

**Buys**

**WHDH**

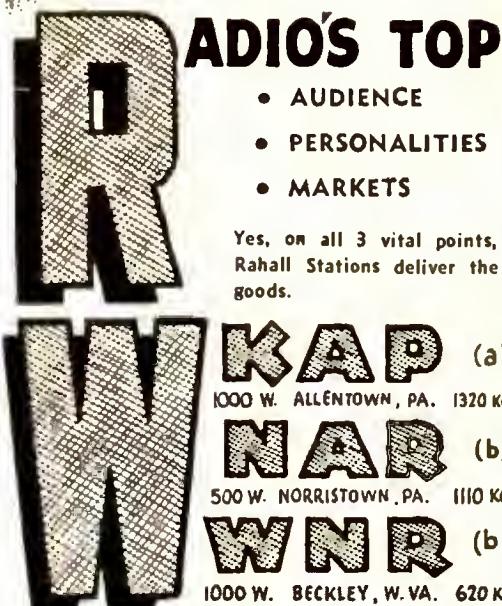
**50,000 WATTS**

through

**John Blair & Co.**

# be... R-W\*

Be Radio-Wise! Get extra power behind your sales message through "Personality Selling" on Rahall Stations . . . where listener loyalty really pays off!



National Representatives  
 (a) WEED and CO.  
 (b) WALKER & CO.

## RAHALL STATIONS

JOE RAHALL, President

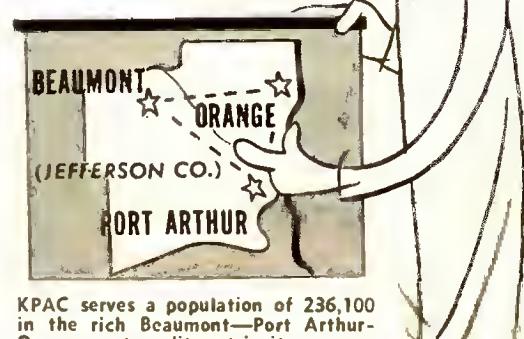
MACK from

K-PAC

recommends

## TEXAS' 5<sup>th</sup> MARKET

the rich, industrial  
tri-city area



KPAC serves a population of 236,100 in the rich Beaumont-Port Arthur-Orange metropolitan tri-city area.

KPAC is the No. 1 radio salesman for local sponsors in the world's No. 1 oil refining area.

MUTUAL



JOHN E. PEARSON CO.  
National Representatives

whole deal—from contracts to scripts—would be ready in about a week. A week, yet! Well, we rushed the job through. Everybody worked nights, from our legal department to our casting directors. During this rush, the client had called the agency guy, and had told him that there was no great rush. But, the agencyman who had set the speed-up deadline decided not to tell us that, figuring a little work was good for us.

"A 'right guy' in my book would never pull stunts like that. He knows what his outside sources are capable of, and how long it takes to do a good job on anything. The work deadlines he sets are as reasonable as those he'd expect to work under."

### He listens to good advice

"As a film maker, I have to deal constantly with people from agencies who feel impelled to hold a whip hand over me just because I am working on a film job for them. Making motion pictures is a tricky business, and making TV films and commercials is even more tricky. A lot of these television experts in advertising agencies came to their jobs with limited experience in TV. They think in terms of radio, in word images rather than pictures. When I try to show them a good way to do something in motion pictures, which may save them money, they'll often bluff it out with me, just to show me who's the boss. I admire the agencyman who realizes that no one person can know all the techniques of radio and TV, and who is willing to listen to experts before he lays down the law."

### He respects radio and TV

"The agencyman who always acts as though he's 'slumming' when he's talking about radio and TV is even tougher to work with than the agencyman who enjoys acting like Captain Bligh. I'm referring particularly to those who have come out of the legitimate theatre, and who look upon any other entertainment as being too bourgeois for words. This lack of respect for radio and TV communicates itself quickly to others, and can make people tired of working for an agency before they even start. I'll grant you that most of the things you see and hear on the air, and the programs and ideas presented to agencies aren't art, but they were designed to entertain as many people as possible and to sell products. If the agencymen who always delight in making invidi-

ous comparisons between other entertainment forms and broadcasting would leave the business and take jobs as professors at a university drama workshop, maybe life would be easier for all of us who work with agencies. If these executives think it's 'smart' to knock their own medium, or stay with it primarily for the money, they are just simply being hypocritical."

### He makes decisions quickly

"I'm no fan of the agency executives who make quick decisions off the top of their heads, and then have to run around changing things that have gone into the works. I do respect the man who makes up his mind quickly on the basis of thorough knowledge of his profession, and then sticks to his decision, and doesn't try to shift the blame for a wrong guess onto someone else. We aren't mind readers, and can only give a man what he says he wants."

### He's a good diplomat

"Agencymen in radio and TV probably have more outside-the-agency people working for them than do agencymen who specialize in any other medium. The smart ones realize that they represent the agency to a lot of important executives and talented people, and that they also represent broadcasting within the agency and to clients. Nobody denies that radio-TV is a tough business, and works under pressure. But the agencyman who lets the pressure get the best of him, who is rude to people around the office or in the studio does nothing to further agency or media prestige." ★ ★ ★

## MEN, MONEY, MOTIVES

(Continued from page 6)

owners to dangle big incentive deals before supervisors who control "vest pocket" accounts. The whole superstructure of top executive compensation was never so high. Partly this is inflation. Partly it's the pressure for salary and bonus pay-off of the high-powered chaps who in more normal times would start their own shops and go after capital gains.

\* \* \* \*

Agencies have tried in recent years to correct their old reputation for wobbly job tenure. Some have set up company-paid benefits, pension systems, profit sharing. Some have boast-

ed that the young men had more to gain by staying than they could possibly collect anywhere else. They now feel pain in the pay-off.

\* \* \*

Television sings an aching heart bass in the present chorale. The agencies of 1952 like television about as much as the agencies of 1932 liked radio. Which is implying a distinct lack of affection. Radio paid off big in the end for the agencies and TV may, too. But right now not many, if indeed any, agencies could audit a clean-cut profit and say "this came from television." Especially from house-built programs. TV is an investment in future prestige, know-how and pay-off. The risks of falling down the cellar stairs in TV is great and a fall can cost the agency the whole account. Sure, the agencies put up a brave and smiling front. Admen are showmen, admen are optimists. But the agency treasurer has no illusions. TV is the agency's biggest challenge and biggest headache.

\* \* \*

Meantime another cause of an uneasy spring and summer is uncertainty about the political complexion of the country after 1 January. ★ ★ ★

## SPOT RADIO COSTS

(Continued from page 39)

pers and magazines. As the advertising world knows, broadcasting is the only medium that is bought on the specific performance of the advertiser's dollar in terms of the number of homes tuned in to a specific commercial. Print media are bought on circulation, with minor after-measurement."

Although they are in agreement on many basic principles, NARTSR and

Melvin Brorby differ on two major points when it comes to evaluating today's spot radio versus that of a decade ago. Both sides make a fairly good case for their arguments. NARTSR, judged from the trade group's statements above, feels (a) that nighttime minute announcements are not representative enough of all spot radio activity to be used as a generic "standard" of measure, and (b) that comparing sets-in-use averages (the radios actually turned on) with printed media circulation (the number of copies in readers' hands, with no ad readership figured) is hardly valid.

On Brorby's side of the fence, faced with the gargantuan task of reducing advertising media to comparable indices, the big Chicago agency feels it has good reasons for doing as it did. One major inference that can certainly be drawn, however, is that the Brorby methods were those of simplification, since NARTSR's methods would involve measurements for spot radio that are almost as extensive as the total original Brorby survey.

Here's how Brorby himself sums up his approach to the problems of comparing spot radio today with spot of yesteryear:

"Costs of spot radio, like network, are difficult to compute. There are large and small stations in all types of markets, with and without TV. We finally ended up by using a small, but in our opinion representative, list of 32 stations located in all sections of the U. S. and varying in power and network affiliation. We applied sets-in-use figures from Nielsen against radio homes in the areas covered; and total cost for a one-minute nighttime announcement with maximum discounts."

Regarding the selection of the minute announcements as his basic yard-

stick of activity, Brorby added, in the second presentation of his study:

"There were a number of ways we could have turned. We used the one-minute nighttime rate as our unit of figuring costs. We might have used 15-minute periods instead of one-minute announcements, or a combination of the two. In this case, the rate of increase would have been less. However, the majority of national spot advertising goes the announcement route, so to simplify our problem, we selected that as our unit of measurement.

"Also, we might have used daytime spot instead of nighttime. We found that daytime spot radio, both one-minute and quarter-hour, cost less-per-1,000 homes reached in 1952 than in 1941—this in spite of the increase in cost-per-1,000 in the past year."

Lastly, in the disputed realm of what constitutes radio's "circulation," Brorby, NARTSR feels, more-or-less sidestepped the issue when he added:

"In this discussion, as in every discussion of radio to which I have ever listened, we come to the old controversy of listenership versus circulation. Again, I will not take your time to give our reasons for using sets-in-use as a measurement instead of total radio homes. Those of you who are familiar with this problem will understand it and will have your own reasons—which I hope will coincide with ours.

"In any case, as I have stated, it would be unfair to spot radio to interpret our index as showing that newspapers, for example, are a better buy today than spot radio. We are not attempting to answer this type of question in the present study. NLB uses each medium generously, according to the specific needs of advertisers."

To refresh the memories of admen who have seen the earlier figures in

In Boston

CANADA DRY

through

J. M. MATHES, INCORPORATED

Owned and operated by the Boston Herald-Traveler Corp.

Buys

WHDH

50,000 WATTS

through John Blair & Co.

# BMI

## Pin Up Sheet YOUR EVERYDAY GUIDE TO CURRENT SONG HITS

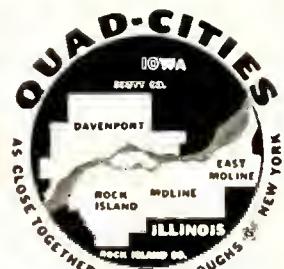
The broadcaster faces a daily challenge of providing the best in recorded musical entertainment.

To help meet this challenge BMI issues its monthly "Pin Up" sheet of BMI-licensed songs which can honestly be classed as *Hit Tunes*.

Most broadcasting stations keep the BMI "Pin Up" sheet prominently posted as a convenient reference. Complete record information is provided, as well as a handy calendar listing dates and events important to broadcasters.

*If you'd like your own personal copy—write to BMI Promotion Dept.*

**BROADCAST MUSIC, INC.**  
580 FIFTH AVE., NEW YORK 19  
NEW YORK • CHICAGO • HOLLYWOOD



### 110,700 TV SETS IN THE QUAD-CITY AREA

Each month this TV set total is ascertained by Quad-City wholesalers serving this area. Actually, the total of TV homes reached by WHBF-TV is considerably larger as our TV signals are received over an extensive area beyond the Quad-Cities.

Increased power has doubled WHBF-TV radiated strength; the staff and facilities have recently moved into enlarged quarters.

True to a 25 year tradition of service in radio broadcasting, WHBF-TV now also serves Quad-Citians well and advertisers profitably.

Les Johnson, V.P. and Gen. Mgr.

Quad-Cities' favorite  
**WHBF** AM FM TV  
TELCO BUILDING, ROCK ISLAND, ILLINOIS  
Represented by Avery-Knodel, Inc.

the Brorby study, these were the figures which sent NARTSR racing to a calculating machine:

N.L.B. MEDIA STUDY Spot radio 1941-1951		
Time Cost Index	1941	1951
Coverage Index	100	167
Cost-per-M Index	100	127
		1952
		171
		110
		155

It's of interest to note some additional remarks by Brorby on the subject of daytime radio. His base index of 100, as earlier, is for the year 1941.

"The time cost index for daytime network is very little different for daytime from that of nighttime. Instead of 123 for the year 1952, it is 121. The coverage index, however, is very different for daytime as against nighttime. For example, instead of 132, which is the nighttime network index figure for 1951, we have an index of 195 for daytime radio. For 1952, this becomes 179 instead of nighttime's 110.

"These sharp differences result principally from the known fact that sets-in-use have not fallen off for daytime as much as for nighttime, due to TV. Also, during these past four years, there has been a trend upwards in daytime audiences due to better daytime programming.

"The cost-per-1,000 index figures likewise are very different for daytime. Instead of the evening 1951 index of 96, we come up with 64 for daytime; 67 for 1952 instead of 112. Thus, for the past year, daytime network radio time costs are down less than 4%, but coverage is off 8%, accounting for a cost-per-1,000 increase of 5%. This compares with a cost-per-1,000 rise of 16% for nighttime from 1951 to 1952."

The differences of opinion which exist between NARTSR and the Brorby report are not necessarily the kind that exist between two radically different schools of thought. They are more a matter of interpretation of similar figures from different viewpoints. However, as Brorby pointed out to the AAAA, and later the ANA, "statistical data can only provide a springboard for the use of seasoned judgment—judgment to be sure which may be sharpened by an awareness of facts."

And, as he stated in his summary, "it takes more dollars today to make a product and to sell it. But the target is bigger, and the advertiser must decide how best to allocate all costs to meet today's competition—and to maximize profits."

It may take more ad dollars to buy today's spot radio, but the medium has proved its value. ★ ★ ★

## TV COMMERCIALS

(Continued from page 29)

within the time given to a commercial.

9. While the word count per minute of TV commercials depends on the text and the announcers' capabilities and style, most of them tend to run too fast, or, to put it in Starch language, "good" commercials tend toward a slower word count than "poor" ones.

10. Last, but not least, it must be emphasized that "good" commercials usually make the video aspects dominant over the audio. A TV commercial is not a radio commercial on film. Starch finds that this fact has been a hard lesson for admen to learn but they're catching on gradually as they learn the feel of the medium.

It should not be inferred that these rules apply to any and all TV commercials; they are considered guide posts by the Starch researchers. Every commercial presents unique problems that must be taken into account: time of day, type of program, type of listener, type of product. Nevertheless, the Starch people feel that their comparative analysis technique has a great deal of validity and their faith in it has been confirmed by the passage of time and results obtained.

Before shoving off into TV waters, Daniel Starch and Staff was well known for its magazine readership studies. They have been doing this work for 20 years for a number of the leading consumer magazines. During this period, among other things, they have studied every issue of the *Saturday Evening Post* and *Collier's*.

There is no similarity in technique between the magazine readership studies and the Starch analysis of TV commercials, although some of the knowledge gained by magazine ad analysis has been applied.

When the Starch organization first considered entering the TV field, it queried a cross section of advertising leaders to find out what they wanted to know most about commercials.

According to a Starch prospectus explaining their evaluation of TV commercials: "Almost unanimously, expressed in one way or another, was the demand for a measurement of the *selling* effectiveness of commercials. It was felt that audience reaction on the like-dislike scale was a very uncertain guide, and that self-conscious responses in terms of memorability and believability

ity were not necessarily directly related to selling effectiveness."

Thus advised, the Starch staff began setting up a technique under the supervision of Jack Boyle, director of TV research. In 1950 the organization brought in a Dr. D. Morgan Neu, who had been conducting studies of instructional film at Pennsylvania State College under a government grant. Much of Dr. Neu's findings about how people learn facts and how attitudes are changed were incorporated into the developing Starch evaluation technique. Today it is a full-dress methodology in the form of a continuing month-by-month study.

Like most present-day research techniques on the same question, it is not particularly complicated. It can be divided roughly into three parts, (a) interviews in the field, (b) division of commercials into "good" and "poor" based on simple criteria of selling effectiveness and (c) the comparative analysis of "good" and "poor" TV commercials to discover common factors within each group.

*Interviews in the field*—These are conducted during the first seven days of each month in New York, Philadelphia, Boston and Chicago, with about half the calls made in New York. More than 400 calls on TV set-owners are made each month, half on men, half on women.

Instead of showing TV commercials first and then discovering their effect, the approach is reversed. The set-owner is shown a series of cards, each one listing about eight to 10 national brands and grouped according to product types. There will be one card of toothpaste brands, one of refrigerator brands, and so forth.

The interviewee is asked: "Which one of these brands would you buy?"

Usually the set-owner will choose one (in rare instances only has more than one brand of a product type been chosen), but he may say: "None of those listed," or "I don't buy such a product," or "I don't know."

After the product interviewing is over, the set-owner is shown about 45 to 50 TV commercials. Each commercial is in the form of a strip of about six photographs taken from a typical commercial of the product. These "story boards" are not intended to represent any one individual commercial.

★ ★ ★ ★ ★ ★ ★

"Who has not traveled through the countryside and seen tall, expensive television aerials on ramshackle cabins or tar-paper shacks? For these people, television is a boon, an unrivaled means of information and entertainment, a window on the world."

PAUL A. WALKER  
*Chairman*

*Federal Communications Commission*

★ ★ ★ ★ ★ ★ ★

"Have you seen this commercial?" the set-owner is asked. He may reply: "Yes, frequently," or "Yes, occasionally," or "No."

That ends the main body of the interview and it is on the basis of these two questions that the division of commercials into good and poor is made. There is also a like-dislike question in which the set-owner is shown a list of five possible reactions labeled: "Opinion of Commercial not Program." The scale ranges from "I like it very much" to "I dislike it very much" and the interviewee is asked to indicate which one approximates his feelings.

As indicated in the prospectus quoted above, the Starch staff doesn't put much stock in the like-dislike scale. It has certain secondary functions, they'll

admit, but it can be misleading when one is concentrating on digging for selling effectiveness factors. Their tabulations bear out their original feelings in the matter. They have found practically no correlation between the factors of liking and disliking and the "good" and "poor" commercials. There is some correlation between "poor" commercials and neutral attitudes toward these commercials. This indicates that the commercial has little sales impact, which is already implied since the commercial is "poor."

*Division of commercials into "good" and "poor"*—The tabulation of responses to discover relative selling effectiveness works like this:

Let's start with a single product, say a toothpaste. Let's assume that 48% of the set owners had not seen the toothpaste commercial and that 52% had seen it.

Next, Starch finds out what percentage of each group "would buy" the toothpaste. Suppose that 13% of those who had *not* seen the commercial "would buy" the product and 32% of those who *had* seen the commercial "would buy" the product.

This shows a spread of 19 percentage points between those who had not seen the commercial and those who had seen the commercial. And now we come to the heart of the matter. The assumption is made that this 19-point spread between two groups of those who "would buy" can be explained, for the most part, by the "sell" in the commercial.

The technique stands or falls on this assumption. It must be pointed out, however, that the spread is not intended to be a measure of sales and that it is used only in a relative sense. That is, the spread of one toothpaste is compared with the spread of another and

*In Boston*

**STOPPERS and CLOV-R**  
through  
**DONAHUE & COE, INC.**

OWNED AND OPERATED BY THE BOSTON HERALD-TRAVELER CORP.

*Buy*

**WHDH**  
50,000 WATTS

through **John Blair & Co.**

**KFMB**

**TV**

Channel-8

**SAN DIEGO'S  
1<sup>ST</sup> and only  
TV STATION  
blankets CALIF'S.  
THIRD MARKET**

**San Diego  
is the AIR  
CAPITAL of  
the WEST!**

**Wise Buyers Buy  
KFMB-TV, AM**

TV - CHANNEL - 8, AM - 550 K. C.

KFMB - 5th and Ash, San Diego 1, Calif.

John A. Kennedy, Board Chairman  
Howard L. Chernoff, Gen. Mgr.

**WSYR'S Local  
Radio Sales  
UP 39%**

For the period ending April 30, WSYR's local radio sales were 39% ahead of 1951. The local advertisers responsible for this increase are the ones in the best position to test the effectiveness of all media. They know which advertising keeps the cash registers ringing.

**National Spot  
Advertisers**

**TAKE NOTE**

*Write, Wire, Phone or Ask  
Headley-Reed*

**WSYR ACUSE**

570 KC

NBC AFFILIATE

it is assumed that the toothpaste with the larger spread has more "sell" in its commercials than the toothpaste with the smaller spread.

To go into the matter a little further, let's go back to the 48% of the set-owners who had *not* seen the commercial. You will remember 13% of these "would buy" the toothpaste. This 13% is considered the product's market position without television influence. So it can be assumed that 13% of those who had seen the commercial would also buy the toothpaste even if they hadn't seen the commercial. The difference between the 13% "market position" and the 32% of those who had seen the commercial and would buy the toothpaste must be attributed in large part, say the Starch people, to the sales punch of the commercial.

The Starch people realize that this "spread" cannot be completely accurate. But, they say, suppose we make a list of three toothpastes which were checked in the interviews among set-owners. Suppose we find that beside the 19-point spread mentioned above, the second toothpaste has an eight-point spread and the third toothpaste has one-point spread consistently over a period of time.

Certainly, the Starch people continue, the comparison of the two extremes must show something about the relative selling effectiveness of the commercials for the two toothpastes. Even agreeing (they go on) that the eight-point spread can be explained by other factors, such as advertising in other media, these outside factors alone could not explain the difference in spreads between the 19-point toothpaste and the one-point toothpaste.

*Comparative analysis of "good" and "poor" commercials*—In actually dividing commercials into the two extremes for the purpose of analysis, the Starch staff gathers all those on which there is enough data and arranges them according to the degree of spread.

The top 20% is considered the cream, skimmed off and labeled "good." The bottom 20% is similarly set off and called "poor." The middle 60% is not used in the analysis.

Now comes the most complicated part of the whole procedure. Dr. Neu devised a profile of more than 50 characteristics which could be used in describing a commercial accurately. Some of them are (rephrased for clarity): "Indirect form of address by on-screen persons"; "Commercial com-

pletely independent of program"; "Number of video scenes"; "Relevant incidental appearance of product"; "Emphatic announcement voice characteristic"; "Words superimposed on special effects animation."

Each characteristic has its own time-bar divided into 10-second boxes and the bar is blocked in for the exact number of seconds a particular characteristic appears in the commercial.

To set all this down obviously requires someone to go over the same commercial time and time again. Getting recordings of all the good and all

★ ★ ★ ★ ★ ★ ★

"It is my personal hope that in a matter of just a few years, as television becomes available to most of the citizens of our country, all the children of all the schools will be able to enjoy an electronic blackboard that comes to life, a magic window that opens on all the world."

**DR. WILLIAM JANSEN**  
*Superintendent of  
New York City Schools*

★ ★ ★ ★ ★ ★ ★

the poor groups is next to impossible. Live commercials which are not put on film are dissipated into time and eternity as soon as they are seen and heard.

The only thing left to do is film the commercial as it appears on a TV screen. There is kinescope equipment available but its cost runs in the neighborhood of \$50,000.

The Starch people had no intention of spending that kind of money so they set to work developing a cheaper method of reproducing TV commercials on sound film. The attempt was successful, and a Starch researcher now has at his fingertips what is possibly the largest film library of TV commercials in existence.

After the commercials have been run off and their characteristics noted,

*My wife said, "Take a vacation. Stop worrying and for heaven's sake, next time make your T/V spots at Telepix!"*

**TELEPIX**

6233 Hollywood Blvd., Hollywood  
1515 N. Western Ave., Hollywood  
155 E. Ohio Street, Chicago

the last step comes into play—the end-all for which the technique was set up. Each characteristic, having been measured for actual length and percentage of total commercial time, is averaged out for the good commercials and the bad commercials. A comparison of these percentages, characteristic by characteristic, will be significant when a trait is common in good commercials but also rare in bad ones—and vice versa. The Starch people say that in most cases there are consistent answers about each characteristic.

The Starch technique doesn't pretend to do everything (there are some anti-research theorists who wonder whether it does anything). It can't break down into little pieces the hard-to-define characteristics like the personality of Arthur Godfrey, for example. And the Starch people admit that with their present quota sampling base the analysis of cigarette commercials, for example, is a hard nut to crack. The reason for this is that multiple programing by tobacco firms results in such a small percentage of non-viewers among the 400 people seen that the "would buy" spreads would be unreliable.

There are also skeptics who will deny the assumption that any "would buy" spreads can be attributed, even in part, to TV commercials unless either (a) the influence of all outside factors is eliminated (which is practically an impossibility), or (b) adjustments are made for all these outside factors.

Starch answers that enough adjustments and checks are made to find the particular answers the group is looking for. In the case of dentifrices, for example, it is known that children's preferences are an important factor in family purchases. Therefore, family makeup is important in the interviewing. Starch checked the quota sampling base and found a good cross-section of family makeup.

Another problem has to do with this situation: A big national advertiser who has been saturating U. S. markets with his product propaganda for years will have a high level of acceptance. Therefore, his spread—in other words, the new customers he has convinced by his TV commercials—is bound to be limited. After all, if a national advertiser has 50% of the market, how much more can he get? A similar problem exists with small advertisers.

To get a true picture of the sales

effectiveness of an advertiser's commercials, adjustments have to be made according to the particular level of acceptance of the advertiser's product. This adjustment is made by compli-

"It always strikes me as peculiar that people expect so much from a new and relatively young medium . . . television only really began in 1947 . . . yet television is infinitely ahead of radio, at its comparable age, insofar as technique and gaining an audience is concerned."<sup>29</sup>

## JOHN HAYES

*President  
WTOP-TV, Washington*

cated mathematical weightings and median comparisons.

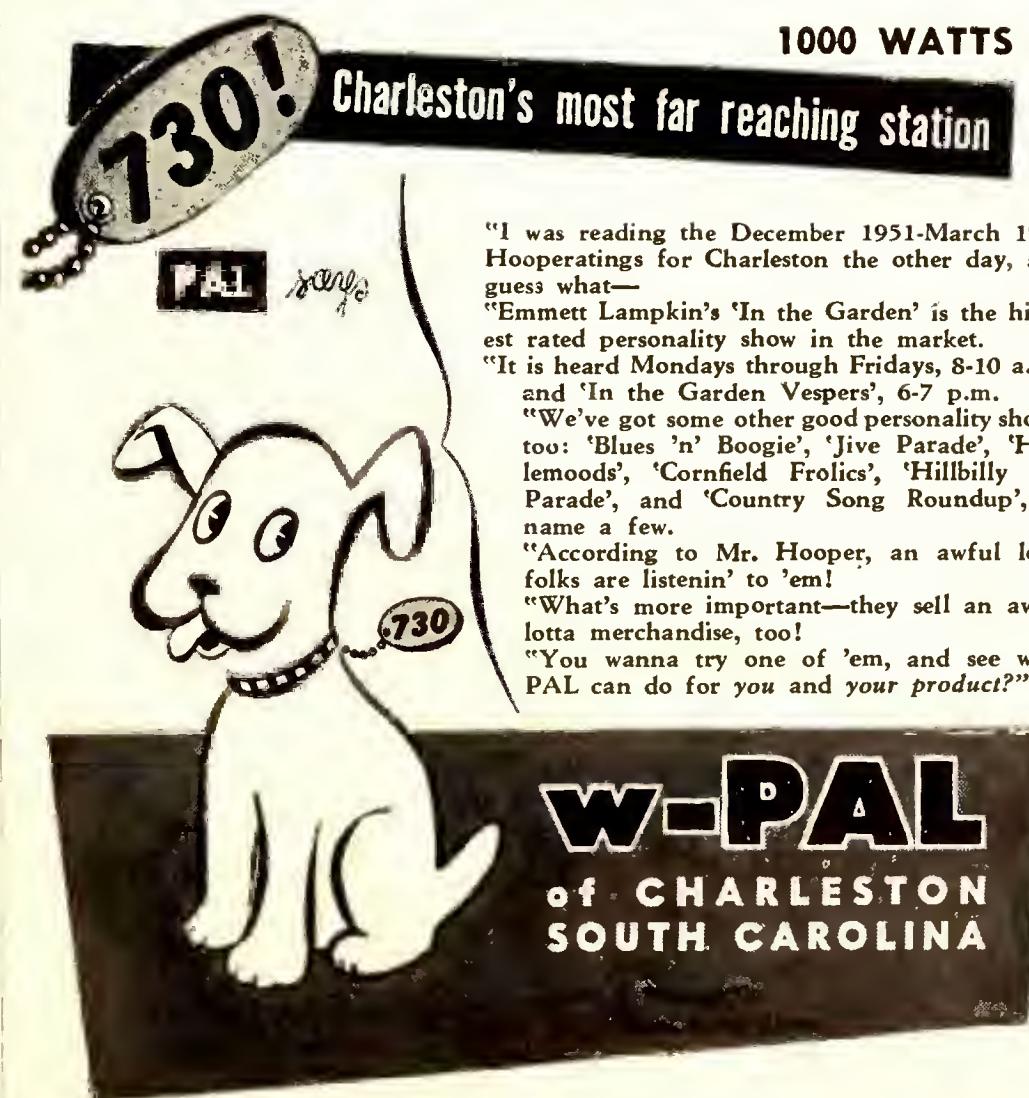
The Starch group is constantly refining its techniques. Now that it has learned something about what characteristics are common in good commercials and rare in bad ones, the group is beginning to speculate about whether some good characteristics aren't better than other good characteristics. That's getting into some pretty fine analysis, but the Starch people feel that it presents a challenge that can't be ignored. ★ ★ ★

## NETWORK RATE CUT

(Continued from page 25)

4. Each network, because of reduced revenue, has had to give up various services, but none can get away from sustaining a large number of expensive programs—if the nets are to hold their audiences—even if these programs are not sold. The Screen Guild series cost close to \$150,000. The Red Skelton experiment last season wound up with a deficit of around \$100,000 to CBS. These costs must be put against the profit and loss of the business. The network has no choice but to balance the costs of necessary sustaining programs against commercial income, and the fact that a network has accumulated large talent obligations in cases where the investments didn't pan out as expected doesn't lessen the impact of this equation.

5. CBS had not discussed within its upper echelon any specific formula for submission to its affiliates until the affiliates suggested the 2 July meeting. The network won't be able to determine whether the nighttime rates should be cut or the daytime rates increased until it and the affiliated sta-



tions that have subscribed to Ken Baker's Standard Audit & Measurement Service have received their coverage figures. However, CBS has at hand enough coverage figures to project a workable yardstick for determining cuts, and it hopes that affiliates won't become so insistent for a showdown as to force the network's hand and bring on "premature action."

6. CBS recognizes as well as any of its affiliates that radio had long been underpriced, but it is faced with dealing with the hard, bitter facts as presented in a competitive situation which exists for the 1952-53 season. It must adjust its facts and sights to this situation and the demands of the advertisers. The interests of itself and its affiliates must be protected from a selling market that has become highly unstabilized through under-the-counter dealing and special deals. A substantial measure of stability would be obtained by radio pegging its rates on a realistic base. Major advertisers have been dinning this dictum into the networks for months.

7. Baker will, within a week or two, furnish CBS with the deck of coverage information cards relating to CBS affiliates. However, it may not be until November that the successor to BMB will be able to complete the running off of a report from these cards giving a county-by-county network unduplicated audience composite. The network

would prefer to hold off instituting a cut until all this data is in and affiliates who subscribe to Standard Measurement will be in a position to compare the details of their new individual coverage status with the network's composite picture. (Incidentally, the Baker study provides that if a family mentions two CBS stations they are counted only once for the network.)

A CBS official described as "most unique" the circumstances that mark this week's session with the affiliates. The network did not, as has been the custom in the industry, call in the stations to advise them of a proposed action. It was the affiliates themselves that initiated the discussions regarding a rate cut. Said this official: "Here is a plain case of the affiliates inviting us to come and tell them what are all these rumors about a rate cut they've been reading about in the trade papers. Our answer will be something in this vein: 'Gentlemen, we appreciate your bringing about this meeting. It just happens that you and we ought to get together, and now that we're together we'll be glad to tell you what we have in mind about rate cut.'"

Having been painfully burned at Boca Raton, NBC is, according to ad agency comment, keeping its council—and closely so—on the rate cut outlook. The disposition seems to be to let CBS carry the ball all the way this time. Meanwhile NBC will have been equipped with the results of the special network program coverage study which it ordered from A. C. Nielsen, and as agency men see it, once CBS has settled the issue with its affiliates, NBC will move quickly, using the Nielsen figures as the base for its own rate adjustments.

The wire announcing the two-day gathering with CBS was signed by George Storer, president of The Storer Broadcasting Co. and rated as one of the elder statesmen of the industry. In some quarters the feeling prevails that when the facts are placed before the affiliates at that time a disposition to cooperate with CBS in solving its rate problem will emerge.

Expected to figure prominently, however, in succeeding discussions on the statements made to CBS affiliates by the network is Paul W. Morency, as chairman of the all-industry Affiliates' Committee. Morency has been firm in his opposition to rate cuts of any degree or description by the networks.

It will be recalled that the all-industry committee was formed a year ago April after CBS had notified its affiliates advisory committee by wire that it had decided to put through a 10% rate cut.

All concerned agree that the rate cut controversy gives promise of an especially torrid summer for the radio industry.

★ ★ ★

## 510 MADISON

(Continued from page 10)

### TV COMMERCIAL



Mr. Cassens

Advertising agencies are the white-haired boys in the creative field of advertising, dear "Jingle-happy" public! Those which are fully staffed should be able to write the book on TV commercials, and,

doubtless, many have. A good copy department, coupled with the talents of a working art director is a good formula for "dream stuff" on the cathode ray or nightmares on the late show.

Producers should have the word on all the technical procedures but even here progressive agencies are staffing up with the "knowhow" boys. Screenings of prior commercials by producers showing examples of how time limitations and good production techniques are helpful to the agencies as guides to their embryo epics soon to come dripping down the dipoles of the antenna-studded roofs all over the country.

FREDERICK H. CASSENS

Art-TV Director  
Moselle and Eisen  
New York

**WEVD** AM FM

**4 Reasons Why**

The foremost national and local advertisers use WEVD year after year to reach the vast Jewish Market of Metropolitan New York

1. Top adult programming
2. Strong audience impact
3. Inherent listener loyalty
4. Potential buying power

Send for a copy of "WHO'S WHO ON WEVD"

**HENRY GREENFIELD**  
Managing Director  
WEVD 117-119 West 46th St.  
New York 19

**WOOF**  
DOOTHAN, ALABAMA

**5000/560**

**NON-DIRECTIONAL**

National Representative  
Sears and Ayer

Southeast  
Bore-Clayton Agency

## SPANISH-SPEAKING AUDIENCE

You may be interested in a comparison of the time buyer reaction to visits of people from two stations serving Mexican-American audiences—the visits being about a year apart.

When Frank Stewart, general manager of KTXN Austin, Texas, visited agencies last year he found—as had we—that agencies knew little or nothing of the potential of Spanish language radio in the Southwest. . . .

Since then many major national advertisers have learned the role radio serves in influencing sales among the several million Mexican-Americans in Texas, Arizona, New Mexico, and California.

During May, we made the agency rounds with Juana Maria, who has a daily hour long women's program on the wholly-Spanish XEO of Matamoros-Brownsville, Texas and XEOR of Reynosa-McAllen, Texas. No mere polite interest this time. She was in New York one week and saw nearly 25 buyers and account executives, who not only plied her with specific questions and in every way evidenced both a keen interest in marketing and radio in Spanish, but also indicated that Spanish language business will be getting greater budgets.

The list of major U. S. advertisers using XEO and XEOR, for example, to reach the 250,000 Spanish speaking people in the Lower Rio Grande Valley of Texas, is quite substantial, and is rather amazing when it is realized that it has come about mostly within a year.

We think Harlan G. Oakes, head of his own rep firm in Los Angeles who first saw the rich potential of Mexican-American radio, pioneered in selling it to national advertisers and subsequently appointed us as his associates in New York, SPONSOR magazine, and people like Pedro Meneses, Jr. of XEJ Juarez-El Paso, Frank Stewart of KTXN, Bob Pinkerton and Juana Maria of XEO-XEOR, deserve a lot of credit for introducing sponsors to a new, hitherto untapped market.

ARTHUR GORDON, Sales Mgr.  
National Time Sales, N. Y.

## LOCAL VS. NATIONAL RATES

Readership of SPONSOR is certainly intense, particularly if one makes a mistake as I did in your 23 April issue.

In your story covering the discussion of local and national rates at the Southern California Broadcasters Association meeting, I was correctly quoted as having mentioned that the D'Arcey agency supplied KIST with specially written localized copy for Canada Dry ginger ale on the *Uncle Al and His Animal Pals* program. This was a slip of the tongue as the agency is J. M. Mathes, Inc., and, among others, I have a polite note from W. B. Brayton, account executive of the offended agency, calling attention to my error.

I unhesitatingly apologize for my error and I should like now to make the point I was trying to make to the broadcasters; namely, that some agencies go so far as to supply local copy, specially prepared for co-op advertising. This, I think, is a useful service, but I was wondering how the agency gets compensated, because we sell the Canada Dry distributor in Santa Barbara at the local rate, and the agency gets no commission. Presumably, J. M. Mathes performs this service for its client, but I don't know how this or

other agencies get paid for it. Co-op advertising is a substantial source of local business for all radio stations, and most of it is handled on the local rate. I hope the agency gets paid for its work, for a lot of man hours would be required to localize copy for all of the Canada Dry distributors.

HARRY C. BUTCHER  
Owner-President  
KIST  
Santa Barbara, Cal.

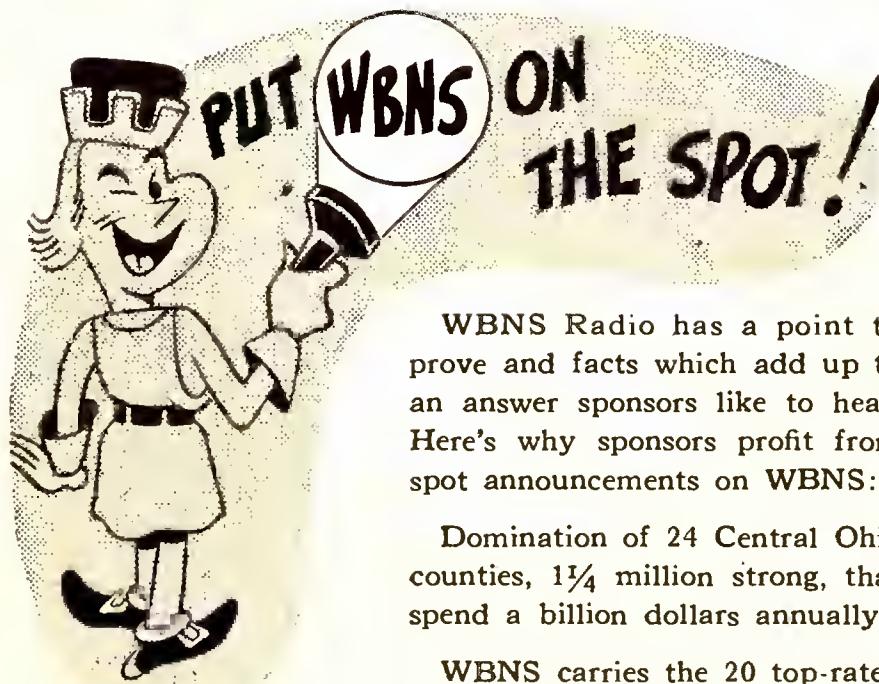
## TV DICTIONARY

I would very much appreciate receiving two or three copies of your Television Dictionary Handbook.

We of Richfield have heard many favorable comments regarding this booklet and are very interested in seeing it.

PETER F. TULCASI  
Merchandising Department  
Richfield Oil Corp.  
Los Angeles, Cal.

• TV Dictionary Handbook is available free with a SPONSOR subscription.



WBNS Radio has a point to prove and facts which add up to an answer sponsors like to hear. Here's why sponsors profit from spot announcements on WBNS:

Domination of 24 Central Ohio counties, 1 1/4 million strong, that spend a billion dollars annually.

WBNS carries the 20 top-rated programs with more listeners than all other local stations combined. For more sales, put Central Ohio's only CBS outlet to work for you.



# SPONSOR SPEAKS



## The BOA is persistent, anyway

One of the curiosities of media promotion these days is the Johnny-One-Note approach by the Bureau of Advertising of the American Newspaper Publishers Association. In institutional ad after institutional ad the Bureau keeps harping on the theme: everybody reads newspapers but radio and TV reach only "fractions" of everybody's market. The fact that the argument has been demolished so many times obviously doesn't mean a thing to the Bureau. It smacks of the old propaganda

dodge that if something is repeated often enough it will be accepted.

The easiest—and laziest—form of disparagement is to use generalities. The Bureau has a plentiful supply of these. But, just to take radio, the facts still persist that over 96% of American homes listen to radio and there are at least 30,000,000 out-of-home radios, with about 25,000,000 of these installed in autos. One could go on piling up figures to show that newspapers have nothing on the broadcast media in the way of coverage and habit, but it's a safe bet that the next ad from the Bureau will play the same old note. The needle seems stuck in the groove.

## Signs of a turning tide

This could be a harbinger of happy things to come.

Within recent weeks at lunch gatherings of ad executives from Madison, Park, and Lexington Avenues a frequent topic of conversation has been radio. They tell in many cases of clients who have been out of the medium for a spell suddenly expressing an interest in a radio campaign and asking for recommendations. A radio-TV department head at one of these sessions

disclosed that about the busiest man in his section is the fellow checking up on radio program availabilities. Another remarks that he has just asked the timebuying department to give him a memo explaining the operation of the Tandem and Pyramid Plans, or any other similar plans on tap among the networks.

The evidences of renewed interest in radio as brought out at these exchanges across the table may not be strong enough for a station operator to start thinking about turning in his Chevrolet for a Cadillac, but no few agencemen are of the belief that the interest could take on lots of substance in the next month or two. One of these is Willson M. Tuttle, v.p. in charge of radio and TV for Ruthrauff & Ryan. Says Tuttle:

"Quite a number of our clients have come up with a renewed interest in radio, and I wouldn't be surprised if the radio networks this fall found themselves with a rash of returning clients. It looks as though advertisers haven't given up the old ship (radio)—not by a long shot. Lots of agencies will have to start dusting off the old radio rate cards and put their radio departments to work digging up radio program availabilities."

## Applause

### "In unity there is strength"

*"I like radio because it is my newspaper, my music, my clock, my weather forecaster, my theatre, my sports, my laughs, my cookbook, my friendly companion."*

This entry, one of the 126,423 submitted in a three-week contest staged by seven metropolitan Detroit radio stations, won a Packard sedan for a Detroit secretary.

For Detroit radio it won much more. The contest, which is part of the continuing activity of the United Detroit Radio Committee, won fresh prestige for radio, built listenership, put across a thought-provoking theme, packed so much wallop that it commandeered newspaper headlines. Throughout the Detroit area advertisers were impressed with the impact of a medium that could draw a tangible response from one out of every 10 homes in Detroit.

The seven stations involved (CKLW, WEXL, WJBK, WJR, WKMH, WWJ, and WXYZ) demonstrated that "in unity there is strength." When the awards were announced, all stations carried the same program, probably to a record audience.

In Rochester, N. Y., four station-members of the Rochester Radio Broadcast Management Council, another prime exponent of the "in unity there is strength" thesis, have joined in sponsorship of four consecutive Advertising Research Bureau, Inc. (ARBI) surveys. Projansky, Sears, Roebuck, Edwards, and McFarlin are the four big stores participating; WARC, WHAM, WRNY, and WVET are the stations. The stations, which will compete with newspapers at point-of-sale under the close stewardship of impartial ARBI crews and the stores, are dividing the cost of the surveys on a formula basis.

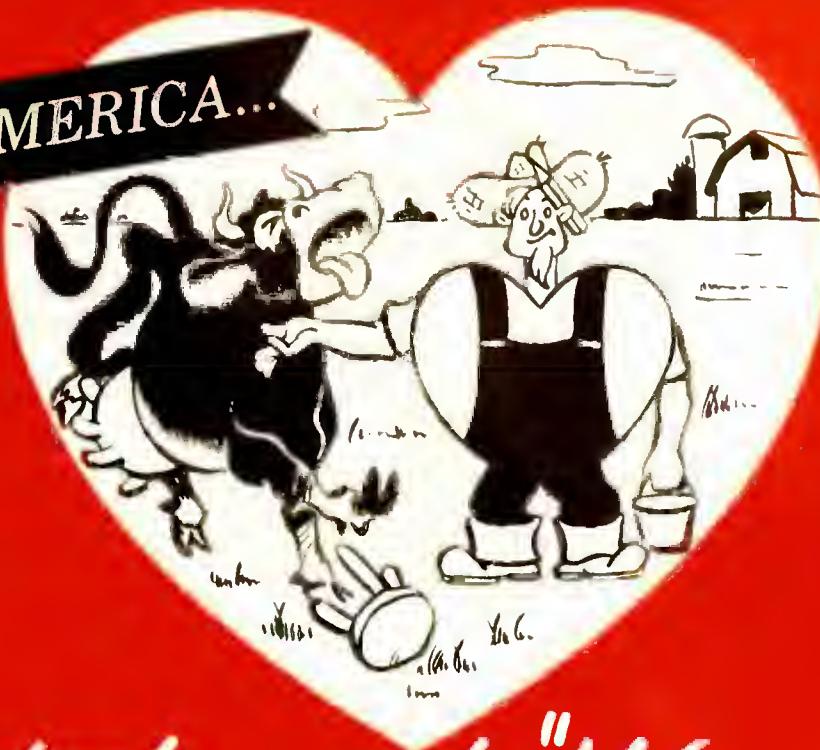
Other enlightened groups, such as the Tennessee Broadcasters which a few years back put across a highly successful "Let's Sell Optimism" campaign under the leadership of WLAC's F. C. Sowell, appreciate the potency of "in unity there is strength."

If any one thing can be said to have contributed to the reduced prestige of the biggest advertising medium of all, radio, it is the unhappy habit that broadcasters have acquired of squabbling among themselves. Trying to undermine the other fellow, whether by battling about confusing rating claims, offering a lower bargain-base deal, or what have you, has played right into competitive media hands. But the signs gather that more city and state radio groups are banding together in common cause. They can benefit from looking at what's happening in Detroit and Rochester, and supporting the fast-growing BAB.

IN THE HEART  
OF AMERICA...

*It's The*  
**KMBC**  
**KFRM**

*Team and It's  
Wholehearted and "Wise"*



**"Program-Wise" . . .\***

Does the farmer stop milking his cows during the summer? Ridiculous! No more than the KMBC-KFRM Service Farms stop farming during the summer—or no more than Phil Evans, Bob Riley or Jim Leathers stop passing out that vital farm information to the Heart of America farmer who turns on the radio in his barn to catch KMBC-KFRM farm programs while he gets his milking done. Or no more than the Team's News Department stops disseminating the latest news in eleven daily newscasts. Yes indeed, KMBC-KFRM is "program-wise." Summer time—wintertime, the Team is on-the-air with the kind of programming that it knows from thirty years of broadcasting experience the largest share of the audience will return to, and listen for, day after day.

It is this program wisdom which has long since placed The KMBC-KFRM Team in top spot in The Heart of America—and continues to keep The Team in that spot by a comfortable margin.

\* This is the first of a series on The KMBC-KFRM know-how which spells dominance in the Heart of America.

Call KMBC-KFRM or your nearest Free & Peters Colonel for the KMBC-KFRM program story. BE WISE—REALIZE . . . to sell the Whole Heart of America Wholeheartedly it's . . .



*The* **KMBC-KFRM** *Team*

CBS RADIO FOR THE HEART OF AMERICA

OWNED AND OPERATED BY MIDLAND BROADCASTING COMPANY

NEW YORK

BOSTON

CHICAGO

DETROIT

SAN FRANCISCO

ATLANTA

HOLLYWOOD

weed

and company

RADIO

STATION

REPRESENTATIVES